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CALLER'S
EDITION



The Magazine of
SQUARE DANCING

VOL. IX NO. 11
NOVEMBER, 1957



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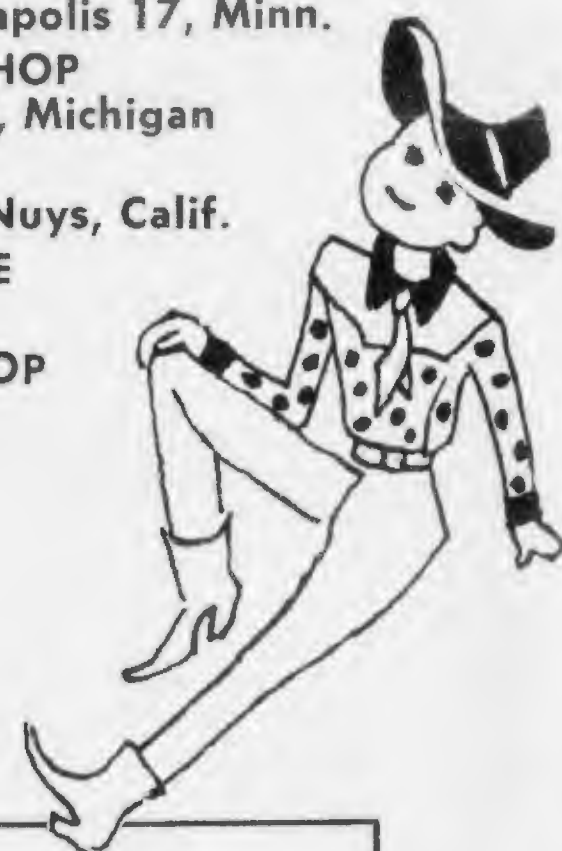


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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

A little note of interest on the power of S.I.O., or "How the Best Laid Plans of Mice and Dancers Often Go Astray."

My husband and I were quiet, restful people, pursuing our hobbies, our children and square dancing, when S.I.O. last fall printed a small item about one of our home hobbies. The result was astronomical, with orders pouring in from all over the U.S.A., Canada, and even far-off Australia, many of the people assuming we were a factory.

No one was more surprised than we, first at the article, then the results. By now we are over our shock and ENJOYING IT. We have made acquaintances and friends far and wide through this sudden and unplanned enterprise. By the 6th National Convention time we made up our minds to like it permanently and officially go into the business. THANKS TO S.I.O. FOR THE SUDDEN SHOVE . . . and to all your subscribers who read the small news item and kept right on shoving!

Bettie Dourson
Alton, Illinois

Dear Editor:

Just finished reading . . . Sets in Order, my first copy. Since we have been dancing only a short time, we find your magazine answers a lot of questions for us. I read every article twice, even the advertisements, and it is the most interesting, helpful magazine I have ever read. Keep publishing this type of magazine and Square Dancing will continue to grow.

Charles Damron
Pauls Valley, Okla.

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Ralph Page, Editor
182 Pearl Street, Keene, New Hampshire
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Charlie Baldwin, Editor
1621 Hancock St., Quincy 69, Mass.
\$1.50 per year

The Roundup

Folk Dance Fed. of Minn., Publisher
Box 4006, Univ. Sta., Minneapolis 14, Minn.
\$2.00 per year

Dear Editor:

. . . It has been decided to use an orchestra for each (Sashay Eight) dance. We have three pieces consisting of a violin, banjo and piano. The musicians have asked me if I can get them some sheet music for the singing calls as they have never played for a caller using singing calls . . . If it is possible to secure sheet music for them I certainly want to do so.

Can you tell me where I may secure sheet music to such songs as, "Pistol Packin' Mama," "Marchin' Thru Georgia," "My Pretty Girl," "Just Because," "Five Foot Two," etc?

George Rosado,
32 Richards Dr.
Fort Madison, Iowa

(Editor's Note: Can anyone help this caller out with a source for hard-to-get sheet music?)

Dear Editor:

. . . It was quite an experiment for us to run classes in the summer in this climate but we had great success. One of the clubs, feeling the need for new members, decided to try to start off the fall with about twenty brand new couples, so that's the way I've been spending the summer. With a lot of swell help from the dancers and three other callers who belong to the Dip and Dive club we have brought these people along faster than I ever thought could be done. . . . This same bunch of people are also quite active in the Decatur Square Dance Association. . . .

Bill Bishop
Decatur, Ill.

Dear Editor:

. . . We know that (your magazine) has proven to be the most reliable source of information we have, and we depend on it entirely for materials we need in our clubs. Thank you for your integrity; we so admire your editorials.

Mary Leckrone
La Porte, Ind.

Dear Editor:

I tell you, I'm about to hang up my dancing ballerina shoes if people keep inventing square dance figures like the Dizzy Chain. This is not for me and I doubt if it's for square dancing, either.

Marion Williams
Los Angeles, Calif.

(More letters on page 42)

Sets in Order

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and for the general enjoyment of all.

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TABLE OF CONTENTS

SQUARE DANCES	
Pigtails and Ribbons	20
Lester's Leap	24
ROUND DANCES	
Seventh Heaven	28
Laughing Dancers	54
SPECIAL FEATURES	
A Date with Square Dance Fashion.....	7-10
The Silver Spur Award.....	11
Joe Seedo (Do It Yourself) Taylor.....	12-13
California Associations	14-15
The Wherefore of Asilomar in Winter.....	21
Square Dancing — Its Physiological, Psychological and Sociological Benefits by Lee Helsel.....	22-23
Gentlemen's Choice	34
Pleats Preferred by Grace S. Wagner.....	48
REGULAR FEATURES	
From the Floor	3-4
As I See It	5
Style Series: Ladies Three Quarter Chain.....	16-17
Chuck Jones' Notebook	20-21
Square of the Month (Frank Lane).....	24
Paging the Roundancers (Julie & Bert Passerello)	25
Round the Outside Ring	26-27
Calendar of Square Dancing Events	30

462 North Robertson Boulevard
Los Angeles 48, California

Editions: Regular, Callers

AS I SEE IT . . . by Bob Osgood

Note: During the 2 months he's in Europe and Africa for the Air Force, Editor Osgood will not be writing his column. Instead, we're printing letters from him to his young daughter:

In a Air Force C-47
Over Spain enroute from
North Africa to Weisbaden, Germany

Dear Linda,

At home Square Dance clubs make up the backbone of this activity of ours. Over here in Europe, I'm noticing that it's much the same situation. The club groups are becoming increasingly important.

During these last 5 days I had times when it was difficult to imagine I was just 30 minutes drive from Casablanca rather than with one of my home clubs — 7,000 miles away. The folks have really made me feel at home!

We danced (7 squares of us, representing some 15 different States) in the Service Center at the Nouasseur Air Force Base. The dancers — all of them newcomers during the last 3 months — had just formed their club, "Sherifian Squares." You never saw such enthusiasm!

To these people — dancing with their caller, Lee McNutt and his wife, Ina, from California — and to the Dancers who formed the clubs we visited in Germany, France and England — Square Dancing is definitely the greatest thing that ever happened! You need only listen to the enthusiasts at any of these clubs and they'll all tell you the same thing.

Most important testimonial of all comes in the tangible form of new recruits for beginner classes at most of the spots I've hit. Wonderful — of course it is — and over here it's just beginning!

Love, Daddy
Sincerely,

Bob Osgood

STATEMENT REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39; United States Code Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF SETS IN ORDER published monthly, at Los Angeles, California, for September 20, 1957. (1) The name of the publisher editor and managing editor is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California; business manager is: Jay Orem, 462 N. Robertson Blvd., Los Angeles 48, California. (2) The owner is: SETS IN ORDER, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is Robert L. Osgood, 462 N. Robertson Blvd. Los Angeles 48, California. (3) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None. (4) Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner. Jay Orem, Business Manager (Signed) Jay Orem. Sworn to and subscribed before me this 20th day of September, 1957. (Signed) Otto R. Stave (SEAL). (My commission expires Jan. 21, 1959.)



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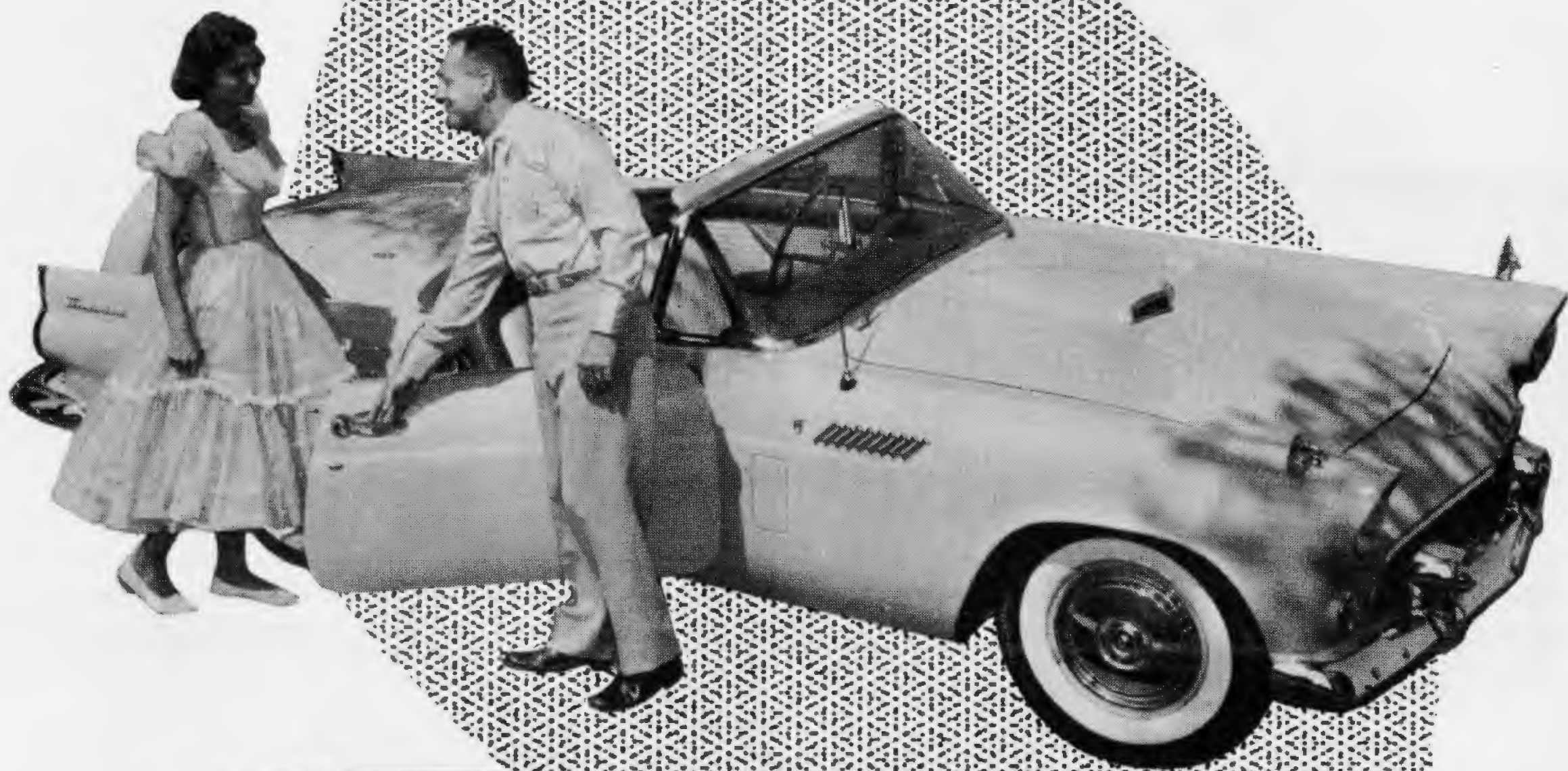
He wears:
Dan River
plaid shirt
in blue, brown,
black. Thong
tie; stone
mounted on
gold slide.
Dark grey-blue
patterned
wool trousers.

"the phoning"



She wears: 2-piece fine-checked
blue and white cotton. Trim in
nylon lace and baby ric rac. 3-tier
skirt can be full or "broom-
sticked." Capezio slippers.

"the pick-up"



He wears:
Turquoise
cotton shirt,
woven-in
design.
Turquoise
snap buttons.
Copper and
turquoise
embroidery
on white tie.
Beige twill
trousers.

She wears: Aqua nylon dotted swiss;
nylon embroidered ruffle. Puff sleeves
ribbed for stand-up effect. Semi-cowl
neckline filled with rows of ruffles. 3-
tier skirt. Petticoat is 2 double tiered
circles of nylon net with satin binding.

"the arrival at the dance"



He wears:
Grey chambray
shirt with grey
snap buttons.
New type
string tie
in grey silk
with slide.
Silver points
secure the
collar.
Grey gabardine
trousers.
Wellington boots.

She wears: Coral nylon organdy and
coral flocked organdy alternating in 4-
tier skirt. Unusual use of silver threaded
white ric rac on truly "party" dress. Petti-
coat is full-circle pink nylon lace over net

"the snack"



He wears:
Green and
white striped
seersucker
shirt with
white but-
tons. Green
western tie.
Beige gabar-
dine frontier
trousers.

She wears: 2-piece squaw dress in shock-
ing pink squaw cloth trimmed in black
and gold ric rac. Black squaw cloth fin-
ishes bottom of skirt. Moccasins have
matching braid trim and teardrop heel.

His Fashions courtesy Mayfair Riding Stores, Beverly Hills.
Her Fashions courtesy Square Dance Square, Santa Barbara.
Pink Thunderbird courtesy Jerry Payton.
Kitchen accoutrements courtesy General Electric.
Photographs by Joe Fadler.
Models: Bob and Angela Shadduck.

The SILVER SPUR AWARD



In the European area today many hundreds of Americans on duty with the Military forces have "discovered" Square Dancing. Over the period of the last four or five years countless individuals from the United States have taken their hobby with them and have unselfishly spread it among the servicemen and civilians overseas. Many of these leaders were callers — conducting classes and calling for clubs. Others were the enthusiastic dancers who formed clubs, associations and clinics and worked on the big festivals and roundups. It is impossible to pick out any individual in the growing phase of the movement and say: "You are responsible for all of this."

It is possible, however, to select one of the leaders who has contributed so much, and is still in the area, and by honoring him pay a tribute to all leaders who have shared in this great work. In that spirit Sets in Order Foundation — acting upon the nomination of Square Dancers in the European Theater, presented The Silver Spur Award to Lt. Col. and Mrs. Harold Deane. The Award was made by Sets in Order editor, Bob Osgood at Ramstein, Germany, September 2, 1957.

JOE SEEDO, (*do it yourself*) TAYLOR...

By Hisself

TO some guys sewing and fiddling around with needles and stuff is sissyfied. Well, I'm the last one to touch anything that reeks of sissification with a 10-foot pole — and I'll clobber any gazaybo what calls me anything but a hundred percent he-man to my face. Oh, I can be genteel as a mother bird with a downy baby youngling, for instance, sliding a fair damsel thru a intrikit round or square dance. I cut a real graceful figure on the floor, if I must say so meself. I've had the fair maids tell me I was lighter on their feet than anyone they ever danced with — but I guess I'm off my subject.

Getting back to this here needlework, I've been buying store boughten clothes since I been in this activity — run of the mill stuff just like worn by other schnooks. I'm getting tired of seeing myself coming in my own direction (a guy wearing a look-alike like mine) besides who's got the dames flocking at him and googogly eyeing him? Why, it's them ginks in the exclusive custombuilt jobs. We got one upstart what can't dance for sauerkraut — got two left feet and two left hands — but is he a killer-diller with the dames — the walking fashion-plate of the club? A real Jose de Beau with the women. As they say in German, "Schlou mit un glick" which means the same thing in English. So I gets to figuring with my sensational dancing ability, plus some of them fancy home-made duds, I could knock off a supply of them dizzy chicks for myself.

Now I got it added up this way, No. 1, them custombuilt outfits is expensive; No. 2, men is the best tailors. So — to save expense, take away the custombuilt outfits. This leaves men tailors and who's a man? Me! That's who is! I ain't never been able to do nuthing I didn't set my mind to, so why not make my own outfits. Brother, we're in business.

Alright — first thing is patterns. I'm at the departmental store consulting over the books — Voe-Gue, Butternick, Simpleton, McGall — for the latest fashions and am I getting sideways glances from the dames around. But they don't have nuthing for men in them books. This calls for engineooity. I must design my own pattern as well as tailor it up.

Armed with a battery of "how to do" books from the liberry, I goes to work. In no time at all I come up with the ravingest tress chick two piece outfit on the drawing board — certain to stop the dance and set a new precedent on men's square dance styles. I'll show them dudes with the custombuilt duds what a fancy dresser Joe Seedo really is!



Zipper in rear — and upside down

The shirt is Part One. A slipover with four small snap-on perl buttons just above a gusset with picot edging. Sixteen mother of perl buttons sets off each full-length sleeve, which is covered with ruching running over the shirring where it meets the flounce of the salvage at the wristline. Slash pockets with piping on the hemming are set obtrusely just below a dipping shoulder line with draped shape — so all the vogue now.

Next for the "out of this world" frontier trousers, which are sensational. For snugness they go ordinerry frontier trousers a run for their money. Slicker than a eel's skin. What they actually is, is Kapri pants and there ain't nothing tighter, is there? For Texans what like

to show their boot tops, this will be a boon. Too snug-fitting to go over the boot, hence fancy boot tops is in permanent view. And talk about comfort! You wouldn't know you was wearing anything on — just like dancing in your own skin. And talk also about accenting your good shape — say, listen, those beautiful muscels really show up.

So far the picture is pretty rosey. What happens next ain't fit for no human ears to hear. I selects a gorgeous material of unbleached seersucker with raw ply jersey for the shirt — a steal at \$1.59 a yard. Talk about luck! To



First shirt with built-in wristlets

harmonize with the shirt and still to compliment my eyes, I figures on sun drenched muslin crayon in a sort of off-peach (it also goes well with my skin) and just the thing for those coolish fall evenings.

Well, I lays out the goods on the dining room table, grabs the pinkerton sheers and zips around the pattern. Although I goes around only once, I finishes up with enough for two shirts. Them sheers is so sharp they cuts clean through the wife's best \$35 table cloth. Wonder how I'd look in a lace shirt — she says I'll wear it either way if I know what's good for me! The pants was no problem except I got the zipper in the rear and also upside down. Then, too, one leg didn't quite make it to the boot

top. But after crepe de sheening around the edges and taking up the tucking where I cut it on the bias, it's gonna look fine. I think?!

In trying on the shirt, I found to have forgotten openings for hands. Well, like all great ideas which come by accident, I have the first shirt with built in wristlets by cutting holes for fingers. (It's better than the short sleeved shirts which my wife complains about due to hairy, sweaty arms.) The effect is very smart — especially in the lace one which comes with holes to start with.

Well, I'm for dropping the hole thing after I



With the lace shirt I'm slinking around

takes a gander in the full length mirror, but my wife Maybelline is adament or money mad. Since I sunk so much dough in the project, I gotta get some use of it — and as she puts it — I wears it or else! By going to strange dances we ain't meeting up with nobody that knows me, not even my own wife as she goes in first as Mary Smith and I sneak in later as Joe Brown. Kinda Bachler and Bachlerette. We don't see each other again until at the car after the dance is over. Then as Mr. and Mrs. Joe Seedo we go around again all the way home. Yak! Yak! Yak!

Anybody interested in a real chick outfit — cheap with a smart exclusive lace shirt throwed in free?

CALIFORNIA ASSOCIATIONS

THE elongated geographical stretch of the State of California has affected the birth and growth of square dancing in its various areas. Some are past the fever peak of square dancing as a "fad" and it has settled down to a normal recreation. In other sections square dancing is in its first bloom of enthusiasm and going great guns. One means of promoting and continuing square dancing, in line with local situations, has been the square dancers' associations, of which twelve are actively functioning. We invite you to meet them.

ASSOCIATED SQUARE DANCERS . . .

Formed in 1948 when *everybody* in Los Angeles was square dancing, this gigantic association is one of the oldest and now the largest of California associations. Dale Garrett was the first president and an early benefit of the association was a Round-Up presented every other month. Some 68 clubs joined that first year, comprising 4000 dancers! This was upped to 127 clubs the next year and soon the association became so large it was divided for convenience of operation into 5 districts, each with its own director who reported to the association president. Recently a 6th district has been formed. The districts cover the general area from Bakersfield to Santa Barbara, thru the sprawling San Fernando Valley and the western half of L.A. to the beach towns south.



Bob
Lambert

One of the most outstanding accomplishments of A-Square-D, as it is familiarly called, in its entire history, was the concentrated blocking of a bill that had been introduced in the State legislature, which would have been completely devastating to square dancing in California. This was done successfully and square dancing continued to thrive, as did this association. A-Square-D also helped launch Sets in Order with the local appearance of Dr. Shaw and his dancers in 1948. Currently A-Square-D numbers almost 200 clubs and approximately

10,000 membership. Round-Ups are put on periodically by the districts; semi-annually by the association for the entire membership. Spring fun is generated by the Catalina Holiday; fall dancing is spurred by the Hollywood Palladium dance. Current president is Bob Lambert. Bulk of the efforts and money of the association goes into development of leadership among square dancers, interesting more people in square dancing thru publicity, and promotion of a new insurance program for square dancers.



Bill and
Pauline Stapp

ASSOCIATED SQUARE DANCERS OF SUPERIOR CALIFORNIA . . .

This is a comparatively new association but one simply bursting with enthusiasm and ideas. It was first organized about 1954 with only 7 or 8 clubs. The first president was Harry Bennett; now in top spot is Bill Stapp. The membership has grown to 33 clubs in an area comprised of, roughly, Stockton north to Dunsmuir; Woodland east to Auburn, Placerville and Jackson. Sacramento is headquarters but some 55% of the member clubs are outside of Sacramento. The association is planned somewhat along the lines of A-Square-D in that it is divided into 5 districts, each with its own director. The "superior" in the name refers to the area.

The main purpose of the association is to promote square dancing. Exchange of ideas between clubs is encouraged thru representation from member clubs at quarterly meetings. A monthly newsletter informs dancers of coming events and news items. Classes are stimulated. Yearly the association sponsors large dances, bringing in music and callers the individual clubs couldn't otherwise hear. An insurance plan is offered. Representatives (usually the president) attend quarterly meetings of the Council of California Associations.



Hope and
Noel South

COW COUNTIES HOEDOWN ASSOCIATION . . . In the summer of 1948 representatives of square dance clubs in Riverside, San Bernardino and eastern Los Angeles counties met in Redlands to form a square dance association. In the early days, California counties outside the metropolitan area were often referred to as the Cow Counties, so this name seemed a natural. An important feature of the new association was the recognition that the dancers should run their own show and the callers theirs, so, while there is a Cow Counties Callers' Association, it is a separate organization. The two work very closely together, however. There are 45 clubs in the dancers' group.

John Boyd was first association president and currently Noel South fills that post. In 1952 on the Memorial Day Week-End, the Cow Counties planned and hosted the very successful First National Square Dance Convention, out of which has come its traditional Memorial Day Hoedown and which has been followed by national conventions all over the country. Another special event is the winter dance benefitting the Casa Colina Home for Crippled Children. A Hoedown is held on each Fifth Saturday in the year.



Evelyn and
Jack Ball

HEARTLAND SQUARE DANCE FEDERATION . . . In San Diego County, east of the city of San Diego, lie several smaller communities whose geographical locations form a heart-shaped area. Here is where Heartland Federation lends guidance to its member clubs. In 1950, this clearing house for ideas was formed as a mutual aid to square dancing; a social activity for the community. In January, 1957, 4 of the original 5 clubs were active in

the same area. During the intervening years, the Federation progressed to a membership of 34 clubs, whose common bond is their membership in the Federation.

The Federation conducts a varied program to keep interest alive. For instance, each month a Couple of the Month is chosen, with special badges admitting them free to any Heartland club dance during the month. They are given special attention and honor. Heartland sponsored the dance on the flat-top USS Kearsarge, just before the 5th National Convention in San Diego, with 6400 dancers present. They maintain a Blood Bank which not only covers Heartland dancers but those in adjoining area associations. Each year the association sponsors free square dances at the San Diego County Fair in Del Mar.

The first president was Gene Horstman; Jack Ball now presides after three years as chairman of various Heartland committees.



Marguerite Bucher

IMPERIAL VALLEY ASSOCIATION . . . Bill Scott of El Centro was the spark-plug who started off ideas for forming this association back in March, 1953 with 5 clubs, and the first Roundup was presented on May 9 of that year. First president was Gene Moore, followed by Blanche Thomas, Ed Reed and currently, Marguerite Bucher. In the summer-time, Imperial Valley weather requires closing of the club dances as such, but the association continues the fun by sponsoring outdoor square dancing at the Fairgrounds between El Centro and Imperial. Receipts from these dances are given back to the dancers in the form of winter dances featuring out-of-town callers.

Imperial hosts a Festival yearly — in the cool winter season when the weather is delightful in the Southern California deserts. In 1956 the association sponsored square dancing at the Annual Mid-Winter Fair in Imperial. Key-word of the association is hospitality.

The stories of the other seven California Associations will appear in the December issue of Sets in Order.
—THE EDITOR

STYLE SERIES:



1



2



3

LADIES THREE-QUARTER CHAIN:

This old timer, used by some callers in various parts of the country, provides a nice, smooth-flowing figure that retains some measure of challenge and timing. For a two-couple action, our illustrations catch couples one and three, going forward and back



7



8



9

$\frac{1}{4}$ to a spot opposite their original starting position where they meet their partners and courtesy turn in place (7). The ladies star right $\frac{1}{4}$ more and the men move $\frac{1}{4}$ 'round the floor (8). Girls go out through the sides to once again be turned by their partners (9) then they're sent in to the center for one more $\frac{1}{4}$ star while the two men move the last $\frac{1}{4}$ to home (10) and meet and turn their partners (11) to end the figure. For All-four



13



14



15



(Figure 1), then as these ladies star right $\frac{1}{4}$ round, their men move right outside the set (2), just $\frac{1}{4}$ behind the sides. The ladies go out through the sides (3) to their own partners who courtesy turn them in place (4). The ladies go back into the center and the men move right again (5). The ladies star right $\frac{1}{4}$ more (6) and the men move another



Couple action the same principles are followed. The ladies always star $\frac{1}{4}$ by the right. The men move to the right $\frac{1}{4}$ at a time and always get their own partner to courtesy turn. The action is: Ladies star $\frac{1}{4}$ and men move $\frac{1}{4}$ then turn own partner. Ladies star $\frac{1}{4}$ more and the men move $\frac{1}{4}$ 'round the floor. Repeat twice more, then end at home with a courtesy turn or go right into a Do Paso or some other figure starting with a left arm.



PIGTAILS AND RIBBONS

By Marvin Stanley and Bill Hansen, West Covina, Calif.

Record: Windsor 7159, instrumental, and 7459 with calls by Bruce Johnson

Opener, Middle Break and Closer:

(Well now you) Allemande left your corner, turn a right hand round your pet
pull the corner by and swing the next . . .

(Once more you) Allemande left the corner, turn a right hand round your pet
pull the corner by, then box the gnat . . .

(Well, all the) Gents star left around the set, until you meet your own

(A little) Do-sa-do will make her smile, then promenade her home

('Cause she wore) Pigtails and ribbons, and a middy made of blue
when she promised she would only swing with you . . .

Figure:

(Well now —) One and three promenade, go half-way round the set
pass through down the middle, promenade left . . .

(And then the) Sides wheel in behind 'em, just tag along for fun . . .

Couples 2 and 4 wheel around L face to fall in behind head couples, Couple 2 behind Couple 1 and Couple 4 behind Couple 3, so that all four couples are promenading CCW. Partners in Couples 1 and 3 turn away, gent turning L face and lady turning R face and roll back one person to fall in behind the couple following them and all resume promenade.

The heads will separate and roll back one . . .

(Well, back right) Out and make a ring, you're gonna circle the set

(Your corners) Whirlaway then allemande the next one on your left . . .

Gents release R hand and whirl corners across in front of them over to R side, then allemande left with next lady on their left (original opposite).

(Come back and) Promenade a new gal, she's young and sweet and fair
she's got pigtails and ribbons in her hair . . .

Then come back one to promenade new partner (original corner) back to gents' home position.

Repeat figure with head couples active again — repeat Opener for Middle Break — Repeat figure twice with side couples active — repeat Opener for Closer.



JIM YORK

Jim York, a beloved and widely known figure looming large on the square dancing horizon, passed on in Mill Valley, California, October 2, 1957. His passing again points up the great

contributions he has made to the square dance world, not only in the way of his imaginative but clearly designated calls, such as Suzie Que and Ewe Turn, but in his own ebullient personality and genial approach to the hobby which was so dear to him.

Jim began calling in the Southern California area about 1947. When his work with the State of California took him to the San Francisco area, he took with him also his cheery mastery of calling and made many new friends among the dancers. For a while he and Jeanne, his lovely wife, tried their hand at the laundry business in Auburn, California, but later returned to government work and made their home in Mill Valley.

*See page 51 for story of the Jim York
Appreciation Dances*

The Wherefore Of **ASILOMAR** in Winter

WHAT?

Asilomar is five days of fun for square dancers. The fun comes in a variety of ways: square and round dancing in various phase; clinics and discussion groups to ferret out methods of helping dancers, callers, clubs, associations; fashion talks and fashion shows; and very importantly, in meeting new friends and old who are interested in the same hobby as you are.

WHERE?

Asilomar is located on the Monterey Peninsula in one of the most picturesque and famed sections of the California coast, so close to the blue Pacific you can walk there thru the white, white sand dunes in a matter of minutes. The rustic redwood buildings of Asilomar are set among lofty pines. Facilities for dancing, dining and housing are in separate buildings, comfortable and practical for the purpose, and near the village of Pacific Grove. The Monterey Peninsula is about 100 miles south of San Francisco; 300 miles north of Los Angeles. The winter climate there is delightful.

WHEN?

Asilomar Winter Session for 1958 will be held from February 16-21.

WHY?

Asilomar Winter Session presented by Sets in Order, is designed to accommodate those square dancers and callers who find it difficult to get away from farm, ranch, office during the usual vacation months in the summer. It provides the same kind of fun, frolic and friendships as the summer sessions, with a different "cast".

WHO?

Who will be your Asilomar faculty for Winter Session, 1958? The wonderful combine of Lee Helsel (and Mary); Bruce Johnson (and Shirley); the Manning Smiths, with Bob Osgood as Faculty Director. Lee will bring of his tremendous fund of knowledge not only of square dance techniques but gimmicks for after-party fun. The one and only Bruce brings excitement such as only he can deliver in calling and much information gleaned from wide square dance travel across country. The Manning Smiths with their fresh and enthusiastic approach to round dancing offer unending enjoyment and Bob Osgood, fresh from his trip abroad in the interests of square dancing for the American Air Force will present square dance styling and worlds of interesting new ideas to promote this activity. In the background, smoothly running the wheels which operate Asilomar will be Ruth Paul, Registrar and Jay Orem, Business Manager.

Sound like something for you? Well, it is! Write today for your brochure to Sets in Order Winter Institute, 462 N. Robertson Blvd., Los Angeles, California.



Chick Jones

NOTE BOOK

DEAR BOB,

This is the fashion issue of Sets in Order and the entire staff, I understand, is bending its collective editorial mind toward the study of the gore, the gusset, and the gimp; the stay, the stomacher and the wimple. A pleasant hour can certainly be spent perusing man's efforts to clothe himself through history, always caught between the desire to be fetching and the need to be warm. It is a particularly rewarding study when the man is a woman.



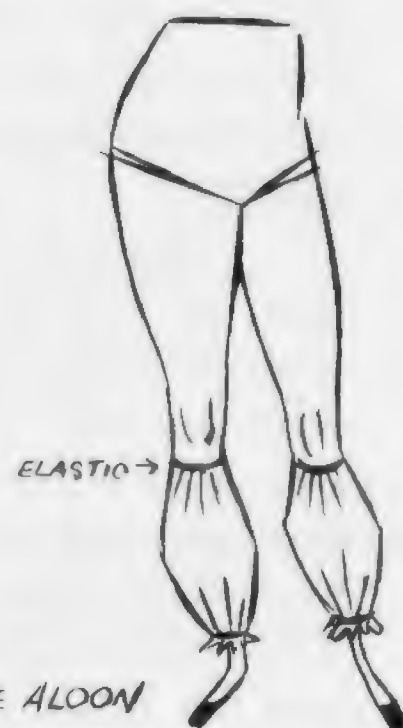
Depending upon your attitude toward history you have probably decided that the first lady of prehistoric times either wore a fig-leaf jumper, a duster of green wooly-rhinoceros hide or nothing at all. Whatever it was she undoubtedly complained that the lady in the next cave was better provided for. "Henrietta Ug," she probably complained to her husband, "always has something new; there she was, only this morning oozing by in a brand new lavender baboon cocktail frock, with zebra tippets yet and there I was in that ancient wart-hog house dress I've had for at least seven moons. It isn't as though I don't keep a neat cavern and chew your mocassins and keep the children dirty and nice, goodness knows, for all the thanks I get."

Well, goodness knows this situation has continued down the long and tortuous pathway of the history of woman's fashions and continues

today its implacable and completely mysterious way. Mysterious to the male mind because of what seems to be its absolutely illogical course. The vagaries and fancies of woman's dress appear to be guided by only one identifiable factor: change. These changes seem to be impelled by one idea: to make obsolete the preceding fashion. Very much like today's changes in automobile styling. The automobile today dresses like a woman. Functionalism is a discredited term. "Any change, just so it makes your competitor look obsolete" will serve equally well to describe woman's fashion and man's automobile.

"A woman's dress should be like a barbed wire fence. It should protect the property without obscuring the view." Well, yes, but not really so true when applied to square dance dresses.

"If all the men at a given square dance were



suddenly changed into women, they wouldn't be able to get their clothes off." This is unquestionably true but if all the women at a given square dance were deprived of their husbands' services they wouldn't either.

The square dance dress (female) has not varied greatly in general character in our ten years in the activity, with the marked exception that everything has more or less receded from the extremities. In 1947 dresses were mainly floor length, pantaloons (of which more later) were fashionable, as were long sleeves and high necks. There were fewer petticoats worn (on one woman, that is) but the hoop skirt and an occasional bustle were to be seen. Skirts and petticoats were, I believe, not nearly so full. At least they tended to remain closer to the floor.

Today, of course, the ballerina length dress is largely the thing, acres of petticoats, puff

sleeves or no sleeves at all, the sweetheart neckline, the dipping, swooping, plunging or scooping neck-line is very much with us. Ballerina slippers and occasional moccasins have replaced the Mary Janes and lowheeled pumps of yester-year, at least in the Western states. For afternoon everyone is now wearing squaw dresses except squaws, who wear Capri pants.

Which bring us to the area known as under-clothing, referred to blushing by our grandmothers as "unmentionables", defined by Charles Dickens and Mr. Pickwick as "small-clothes", and spoken of rather prissily today by the term "underthings". Technically, I suppose, the term "underwear" is as accurate as anything, since what is being referred to is usually worn under something else. Thus we find that undervests, undershirts, underpants and such become automatically eligible as do shifts, shorts, chemises, BVDs, bloomers, teddy-bears,

shows the various body styles, so that wherever they are discussed it may be done so at least with a like understanding of terms.

1. THE PANTALOON — Ankle-length, cotton, eyelet embroidery at ankle.

2. THE PANTALETTE — Somewhat shorter usually than the pantaloon. Frill or ruffle at bottom of each leg. White cotton, too, although I have noticed other colors.

2a. The CAPRI UNDERGARMENT — Similar in length to the pantalette but is usually of any material except white cotton. It is loaded with ric-rack, often of gold or silver. Rather snugly fit.

3. PANTS — Note that the term "aloon" disappears as the knee appears. The pants are (is) usually cotton but not usually white and very often is (are) without ruffling.

3a. THE ALOON — What remains when the Pantaloon is shortened. At one time considered



corsets, girdles and slips.

So we come to the area of the "hot potato" as it has become known to certain segments of the Sets in Order public. There is little question in the minds of SIO's editors, since Mr. Richard Flood's letter on the subject of sissy-britches, that SIO's readers have fairly definite ideas on the subject. The flood (if you'll pardon the expression) of correspondence in reply indicated that here at least was one place where square dancers were willing to discard friendliness in exchange for basic rights. The expressed opinions were unequivocal: either Mr. Flood was a short-sighted idiot or the world's foremost exponent of good taste. Not once was Mr. Flood characterized by any but the most specific terms.

The accompanying chart is merely for clarification and in no wise is meant to offer opinion, either mine or of this magazine. It simply

quite fashionable in some quarters. Comfortable but disillusioning. Worn with panties. Interim bare.

4. SISSY BRITCHES — Most controversy seems to stem from these items, affected largely by females with beautiful anterior, or ventral, appendages but often by the opposite. The sissy britch(es) is cotton, and is often gussied up with bits of ribbon, ruffling, embroidery.

5. PANTIES — Short pants.

6. WHISPS, BRIEFS, GOSSAMERIES, etc. — Not usually associated with square dancing.

All questions concerning these and other matters relating to women's wear, simply address Charlotte Jones, Fashion Editor, Sets in Ardour Magazine.

Charlotte Jones

SQUARE DANCING

Its Physiological, Psychological and Sociological Benefits

By Lee Helsel, Sacramento, California

AFTER a number of years of being associated with square dancing and observing the participants in this activity, as dancers, callers, teachers and musicians, I have been impressed with some of the positive results of square dancing and its contribution to our way of life. Surely the tremendous enjoyment — having fun — that comes from square dancing is strong motivation to participate in this activity. However, it becomes apparent that in addition to having fun, there are other values which accrue that are possibly more lasting and of greater continuing benefit. These I would classify in three areas — those having physiological benefits, psychological benefits and sociological benefits.

1. *Physiological.* The human organism, the books tell us, is a highly complicated mechanism whose proper functioning depends upon continued use of nerves, muscles, blood, respiration, the digestive system, and other organs. One of the obvious benefits of square dancing is the stimulation of these various components of the body. Continual body movement, with proper rest periods, becomes a must for normal living and square dancing provides an excellent

outlet for exercise, in proper amounts, for the body as a whole.

In dancing, increased respiration and blood rate allow for greater energy transmission from the blood to the muscles and other organs. Most of us live a rather sedentary type of life which provides for little physical exercise. We do not tend to exercise for exercise's sake alone, but by square dancing we exercise and at the same time it becomes a pleasant experience. It has been estimated that the average dancer walks from two to three miles per night in the average square dance. It seems apparent that most of us wouldn't walk that far just for exercise.

Benefits of Square Dancing

Another physiological benefit accruing from square dancing is the increased muscle co-ordination and skills acquired. Co-ordination of the use of the proper hand (and in round dancing, the proper foot) and balance necessary in executing certain basic square dance figures develops physical control. Many of our dance figures become habit patterns based upon continual repetition. Semi-automatic execution of some figures of the dance gives the nerve-muscle patterns a change to develop to their fullest.

Physical conditioning and maintenance of that condition is a positive benefit resulting from having fun square dancing.

EDITOR'S NOTE: A caller and teacher of Square Dancing for 12 years, Lee is Chief of Rehabilitation Services for the California State Department of Mental Hygiene.

2. *Psychological.* Psychologically square dancing offers a distinct and abrupt change from the everyday pattern of living of the square dancer. The hectic life we lead today makes great demands upon us. The rapid pace of modern living leaves little time for restful meditation which brings about a refreshment of spirit and energy. Authorities agree that the ability to relax and change the pace of our everyday lives is an important step towards longer and better adjusted life. The relaxation in doing something different and pleasant through square dancing is probably one of its greatest psychological benefits.

Basic Human Needs

The human being has certain basic psychological needs that must be met just as certain physical needs are satisfied by food and exercise. A list of these might include:

1. The need to feel satisfaction in something well done.
2. The need to achieve success.
3. The need for new experiences.
4. The need for a sense of security.

These basic needs are satisfied in many different ways. Square dancing offers an outlet and a vehicle for accomplishing this. Satisfaction at having completed a "square" smoothly and without mistakes is certainly one of the things square dancing offers.

The need to achieve success may be realized in the dance itself, but very often comes following a successful party, jamboree or other event. The officers and committeemen of a club share in the rewards of satisfying this basic need.

New experiences which are typified by new dance patterns or meeting new people or doing "something different" add to the values of square dancing. Monotony leads to dissatisfaction, while variety sparks enthusiasm in retaining continued interest. This factor is not one to be overlooked by callers in planning their programs.

The feeling of security which we all need is realized to a degree in dance activities. The "anticipation" of the caller in doing a figure the dancer "thinks" is going to be called is based upon the feeling that the dancer has in mind that he has done it before and he is secure in its execution. Many of our figures are results of habit patterns formed by continual practice and represent a good deal of security.

It is quite possible that the average square

dancer, upon completion of a night of successful dancing, doesn't know what has happened to him, psychologically, but he experiences the feeling that "something" has happened and he likes it.

3. *Sociological.* The sociological factors relating to square dancing are inherent in the activity itself. The fact that it requires seven other people to form a square upon the call "Sets in Order" establishes a social group relationship that supplies practice for acceptable social contact in the group. The fact that the individual is only a part of this social order offers the realization that he is a member of the group and that he must do his part to remain as an accepted member of the group. All activities surrounding the square dance — club organization, serving on committees, working on behalf of others offers outlet for acceptable social behavior.

Shyness Dispeller

Very often an individual's behavior towards others is radically modified through square dancing. I recall the case of one couple who joined a beginners' square dance class and were so bashful and shy they would drop their eyes when spoken to by any person. Through continued relationships in the group and confidence gained by the realization they were an integral part of the group they are now "different people", still reserved, but noticeably "out of their shell" — and all due to square dancing.

The basic desire for social recognition finds its outlet in square dancing. We all have the innate desire to be recognized by the group. Through club activities it is possible for individuals to receive such recognition as a reward for "services rendered."

The Need To Belong

The need of an individual to belong to a group and receive group approval is satisfied in great measure by square dancing clubs. Participation in club projects offers all of us the chance to make some contribution to the group to which we belong and hence to ourselves as members of the group.

In conclusion, it appears that square dancing offers many of the basic factors that are necessary to satisfy the basic needs of people. I know of no other activity — physical or social — that offers so much for so little expenditure of time, effort and money. It is gratifying to know that square dancing offers all this and FUN, too.

The SQUARE OF THE MONTH

LESTER'S LEAP

By Bob Lester, Wichita, Kansas

First and third do a half sashay
Go forward up and back that way
Box the gnat across the ring
Then face the sides and swap and swing.
Stop and face this same old two
And circle once, that's all you do,
Exactly once, and then look out,
California twirl and you all face out.
Go forward out and back that way,
Now whirl away with a half sashay.
Arch in the middle and the ends duck under
Let's circle four and go like thunder.
Go once around and pass through
Do a right and left through with the outside two
Just turn your girl and allemande left, etc.

PERSONABLE, with an exciting brand of calling and a fast-paced sense of humor as well as a charming wife, Frank Lane may be called well-gifted by the square dance gods.

Actually, when he joined a square dance exhibition group back in 1939 at Central High School, St. Joseph, Mo., Frank little realized that 18 years later he would be devoting full time to calling and teaching square dancing. Today his tours carry him over 60,000 miles each year to all sections of the States and parts of Canada. Last year's traveling even included a Caribbean Square Dance Cruise, with stops in Havana and Nassau.

Frank and his wife, Barbara, spend each summer in Estes Park, Colorado, where they call for thousands of tourists and vacationing square dancers from every part of the world.

It was in 1948, after a 3-year stint with the U.S. Air Force during World War II, that



Frank Lane, Kansas City, Missouri

Frank graduated from Kansas University with a degree in Journalism and went to work for the Hutchinson News-Herald in Hutchinson. There he became intensely interested in the infant square dance movement starting up. With the help and encouragement of veteran caller, Bert Atkinson, Frank learned to call and was soon busy 6 and 7 nights a week. In 1950, Frank was promoted and transferred to Chantute, Kansas. Here, as before, it was only a short time until he was in the full swing of the local square dance movement.

His week-end engagements carried him in ever-widening circles until it became evident that he was either going to have to curtail some of his square dance activities or give up newspapering for square dancing. After due consideration, square dancing won and Frank says it was the happiest decision he ever made.

Although his calling tours now carry him many miles from home, Frank still calls for four clubs in his home area and teaches two beginners' classes each year. He hopes to continue to enjoy the friendships of the square dance world for many years to come.

FROM dress designing to dancing was the leap Julie Passerello made, for she worked in New York City for Bergdorf-Goodman with their French designers. When they opened a branch in Hollywood, Julie was transferred there and in 1949 she and her husband Bert took to square dancing. Bert did the calling; Julie turned naturally to rounds, as she had also had some ballet training in New York. They found this teamwork very satisfactory.

For those first years the Passerellos worked 7 nights a week and then tapered off to 3 because of Julie's health.



Julie and Bert Passerello, Long Beach, Calif

They have attended Sets in Order sessions at Asilomar for several years; Julie was Round Dance Chairman of the 4th Annual California State Convention; and they are members of the Square Dance Callers' Association as well as the Round Dance Teachers' Association.

The Passerellos are noted for originating



ROUNDANCERS

some of the most enjoyable and lasting of the round dances of today, on the Sunny Hills, Sets in Order and Western Jubilee labels. They introduced their first original, Wedding of the Painted Doll, as a demonstration highlight done with the late Ray Shaw at the First National Square Dance Convention in Riverside, Calif. This dance was followed with such hits as: Side by Side, Put Your Arms Around Me, Waltz Time, Little Bit Independent, Louise, Black and White Rag, Waltz of Love, Happy Polka and the latest; Have a Heart and Life of Riley.

Julie and Bert feel that round dancing is here to stay in the square dance field if more round dancers will laugh and relax like the square dancers do instead of taking each new routine so seriously.

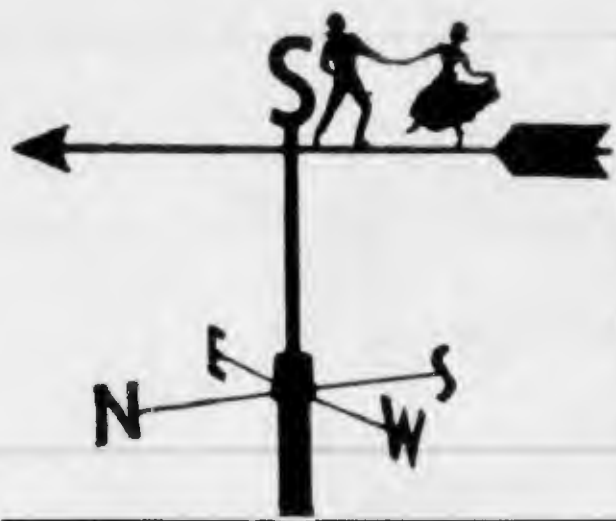
At some future time the Passerellos hope to accept the offers they have had to tour the country teaching round dancing but at present, they have to keep close to home because of Bert's work and the children. John, a college freshman, is studying geology and Judy, 9, already an accomplished dancer, helps entertain on party nights.

CHRISTMAS SUBSCRIPTION SPECIAL!

OFFER NUMBER ONE: The blue envelope included in these pages will serve as a convenient way to do some of your Square Dance Christmas Shopping this year! We will present *you* with a bright red, gold-lettered Sets in Order Binder in which you may gather magazines for a whole year. All you have to do is send us three *full-price* subscriptions to Sets in Order, either edition, new or renewal, in the handy envelope herewith. We send you the binder! Good? (One three-year subscription at full price counts just the same!)

OFFER NUMBER TWO: You may order multiple subscriptions, separately or to go to one person, at a discount. See the envelope flap at page 33 for savings offered. You can't miss! No bother — and at least three people made happy!

WHAT A NATURAL FOR CHRISTMAS!



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Indiana

A new association of square, round and folk dancers has been formed in the Duneland area of Indiana and Michigan; the name is Duneland Dancers' Association. 15 square and round dance clubs belong, as well as the Duneland Callers' Association. Main association purposes are to encourage and promote beginners classes, workshops, interclub dances and sponsor name callers. The officer teams are the Maurice Dittmans, Valparaiso; Jack McMurrays, LaPorte; Glen Bradfields, Mill Creek. Lee Helsel was the first "imported" caller on October 17 in LaPorte.

The 7th Annual Indiana Square Dance Festival was held at the Manufacturer's Building on the State Fairgrounds, Indianapolis, on September 28. Callers from all sections of the state did the calling for several thousands of dancers from Indiana and neighboring states. An innovation this year was a round dance workshop. Music was furnished by Paul Burton and his Roof Wranglers.

The first Hoosier Square Dance Festival was held in Roberts Municipal Stadium, Evansville, on October 5. The dance was sponsored by the Evansville Press Youth Fund in conjunction with the Recreation Commission and Callers' Workshop. Featured caller was Ed Gilmore and the Kansas City Merry Go Rounders were on hand for demonstrations.

Missouri

On July 21 the Missouri State Round Dance Association was formed and incorporated at Kansas City and ground work was laid for the first annual festival which was scheduled for October 12 in St. Joseph. Planned were a 3-hour P.M. workshop in which 4 instructors were given 30 minutes each to teach a dance, with a review of all 4 in the last hour. An evening session included dances prepared from lists of the most popular dances sent in by leaders and dancers from all over Missouri. Geo. McKnight was Planning Director.

Mississippi

Frisco Squares of Amory held their Third Annual Harvest Hoedown at the National Guard Armory (the Armory in Amory!) on October 19. It consisted of an afternoon workshop featuring guest callers; a get-acquainted party; and a night session presenting the ubiquitous Jim Brower, and of course, a big breakfast and after-party. This annual affair points up the fact that square dancing is grabbing a good hold around Armory (no, Amory). Robert Hood, caller for Frisco Squares, also calls for the Aberdeen Club, the Chickasaw Promenaders of Egypt and Hoedowners of Tupelo. Frisco Squares have attained the age of 6 and invite square dance passers-thru to dance with them 1st and 3rd Saturdays; 2nd and 4th Fridays.

The Dakotas

During the late summer Bob Ruff from Whittier, California, called in Grandin, N.D. Most of the clubs in the area do not dance during the summer, but dancers came from 100 miles around to dance to Bob's calling.

The State Fall Festival for South Dakota was held in Woonsocket on September 21. There was an afternoon workshop and the evening dance began at 8 P.M.

Maryland

The Square Dance Leaders of Baltimore inaugurated the fall square dance season with the Annual Camporee at Camp Black Rock near Butler, September 13-15. An attendance of between 500 and 1000 was expected at this weekend session, covering all ages. Included in the program, on Saturday morning, were two groups of panel discussions, one for club officers and dancers to exchange views, discuss projected special events and methods of recruiting new dancers; the other for callers to discuss technique improvement, favorite new calls and training new dancers. It would seem that the panel discussion has come to have an important place in these square dance gatherings. General Chairman of the Camporee was Hal R. Tray.

California

Over 300 dancers joined together to make the 5th Saturday Hoedown of the Cow Counties Assn., on August 31, a gala affair. Music was by Bertha, Bunky and Ray. Cow Counties callers were at the mike and M.C.'s were Denny Titus and Rex Parker. Jim Bess was in charge of round dancing. The next "5th Saturday" will again be at Riverside Municipal Auditorium on Nov. 30. Visitors are welcome.

Labor Day week-end saw the Red Ribbon Squares of Los Angeles and their caller, Bob Bevan, enjoying a Pie-Party-Nite. New members were initiated unceremoniously into this club on September 13 and then had a swim-pot-luck-dance party on September 22.

Topanga Canyon Mountaineers hosted several San Fernando Valley clubs at a graduation party with Hillbilly motif. Chappie Chapman was instructor for this first class.

New officers of Desert Twirlers of Lancaster are Bob Nelson, Kinnie Powers, Paul Wilson, Don Giesen, Mike Bramhall, Carter Humphrey and Bud Cotton. The club dances 1st and 3rd Saturdays at the Joshua School. Callers are Ray and Joel Orme, George Elliott and Wayne Donhoff on alternating Saturdays.

Harriette Blohm made 125 hand-painted programs for her first Round Dance Party in West Hollywood on August 25. About 60 couples were present and Ralph Maxhimer acted as M.C. In her usual industrious fashion, Harriette also made several hundred cookies and tiny bite-size tarts which were served in the late afternoon after the dancing.

Don Frisbee's three clubs, Twirl 'n' Whirl, Do-Si-Dons and Los Amigos hosted 1200 people at Frisbee's Frolic, held in Holidayland, Disneyland. More than 150 squares danced to the music of Jack Barbour and calls from 28 callers besides the host caller, himself. Instigators of this highly successful shindig were the George Betszolds, Rex Brewers and Paul McGheys. Don Frisbee acted as M.C.

Joe Lewis called his first San Fernando Valley dance on August 8 for Satins & Spurs of Van Nuys. A full house of 18 squares swang to Joe and the music of Jack Barbour.

Merry Makers Round Dance Club held a Hawaiian party in Garden Grove. Ferns, fruit in woven baskets, etc., added to the theme. Members and guests came in authentic Hawaiian dress — and with no boots or slippers.

New York

Each Tuesday, Thursday and Friday night throughout the summer Ed Durlacher called at, respectively; Jones Beach, Central Park and Riverside Park in the New York area, providing outdoor square dance fun . . . Bart Haigh calls each 2nd and 4th Friday at the West Side YMCA in New York City. Here, too, visitors are welcome to drop in.

New Hampshire

Al Ruggero, Joe Casey, Dick Doyle, John Fisher, Charlie Baldwin and Ralph Page split the calling chores from June 26 thru September 14 at Trails End near Sanbornville. The picture post card makes this look an inviting place indeed, with regular square dances thrown in for real good measure.

Oklahoma

The Southern Oklahoma Association's Fall Festival will be held on November 9 at the Civic Auditorium, Ardmore. Joe and Claire Lewis will be on hand to conduct round and square dance clinics, with Joe calling the evening dance. Jim Howard from Elk City will be guest caller and the Rhythm Outlaws will travel up from Dallas to provide the music. Earl Wallace is General Chairman of the event.

Illinois

There is square dancing every night at Chris & Mickey's Covered Wagon Square Dance Center in Batavia. The caller line-up includes Bob Lewis from Franklin Park; Ray Smith from Joliet; Fred Douglas from Aurora.

Glen Ellyn square dancing made the front page of the News with a float entered in a local parade. Dancers danced aboard for the length of the parade and made a colorful show. Newspaper recognition of this type of activity is a real benefit for square dancing.

Arkansas

The Arkansas Federation of Square Dancers held its Fall Festival on October 11-12, beginning with a pre-festival dance on Friday night at Carpenter's Hall, Little Rock. The big day, Saturday, featured a clinic at Robinson Auditorium, with Richard Dick as M.C. New officers were scheduled to be elected for 1958, to succeed the present slate, Gerald Schroeder, Fred Loescher, Helen Straughan and Gene Walden. The Grand March began at 8 P.M. that evening, with Guy Gentry as M.C. for the evening's dance. Rhythm Outlaws from Dallas furnished the hoedown.

SEVENTH HEAVEN

By Jack and Ruby Glenn, Whittier, California

Record: Sunny Hills #120S, **Position:** Open — both facing LOD.

Footwork: Opposite throughout. Directions for M.

Measures

INTRODUCTION

1-2 Wait.

3-4 Bal. Apart; Bal. Together;

PART A

1-4 Waltz Away, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3;

Starting on M's L, inside hands joined, do one waltz diag fwd and away from partner; cross R past L, take 2 steps in place L, R, turning R to face RLOD; repeat twinkle in RLOD; repeat twinkle again in LOD; changing inside hands with each twinkle.

5-8 Girl Turn, 2, 3; Manuever, Touch, —; Waltz Turn; Twirl R, 2, 3;

M takes one more twinkle in RLOD — L, R, L, while giving W strong lead with his L and her R hand into a solo $1\frac{1}{2}$ R face turn, R, L, R, slightly twd RLOD; M steps R touches L to R to CLOSED POS maneuvering to face RLOD, W facing LOD; take one R face turning waltz starting bk on M's L; M takes one fwd waltz R, L, close as W twirls R face L, R, L, to OPEN POS.

9-16 Repeat all of part A meas. 1-8 ending in SIDE CAR POS M facing LOD.

PART B

17-20 Twinkle Out, 2, 3; Twinkle In, 2, 3; Fwd, Back, Side, Twirl L, 2, 3;

In SIDE CAR POS (L hips) M crosses L in frt of R diag fwd twd wall with long step then R, L, in place to BANJO (R hips); cross R in frt of L diag to COH then L, R, in place to SIDE CAR (W crosses in bk both times); M step L diag fwd twd wall, bk on R, to side on L, W steps bk on R to side on L fwd on R into BANJO; M steps R, L, R, in place making a $\frac{1}{2}$ R face turn to face RLOD as W twirls $\frac{1}{2}$ L face under M's L and W's R arms to face LOD in SIDE CAR POS.

21-24 Twinkle In, 2, 3; Twinkle Out, 2, 3; Fwd, Back, Side; Twirl L To Open;

Repeat meas. 17-20 in RLOD ending in OPEN POS facing LOD.

PART C

25-28 Waltz Away, 2, 3; Cross Over, 2, 3; Waltz Away, 2, 3; Cross Over, 2, 3;

With M's R, W's L hands joined throughout. Waltz diag fwd away from partner L, R, close; change sides R, L, close W crossing under joined hands to face RLOD; Repeat meas. 25-26 in RLOD ending in CLOSED POS M's bk to COH.

29-32 Bal Bwd, 2, 3; Waltz Turn; Waltz Turn; Twirl R, 2, 3;

M bal bwd on L to COH; do two R face turning waltzes: M does fwd waltz as W twirls R face under M's L and her R arm to OPEN POS.

Dance entire dance 3 times through, ending with twirl and curtsy.



ON THE COVER

Remember back to the May, 1957 Sets in Order, when our cover showed a daylight and dark he-man square dancer and what happens when he metamorphoses? This month, answering requests, we give the lady the break and show the magic that happens when she turns from housework moth to square dance butterfly. Chuck Jones is the fella who drew the picture.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

NOVEMBER, 1957

TURNPIKE SPECIAL

By Bob McDaniel, Topeka, Kansas

First and third do a half sashay
Go up to the middle and back that way
Cross trail (trail thru) and separate
Then head for home and don't be late
Meet your partner, double the gnat
While two and four go forward and back
Go forward again, square thru
With a right, a left, a right you do
Partner left, pull her through
'Round to the middle, pass through
And split the ring, go 'round one
Down the middle and pass through
Keep on going, 'round one more and
Cross trail (trail thru) go across the floor and
Allemande left with your left hand
Partner right, go right and left grand.

REEL KWICK

By Harley Smith, Los Angeles, California

First and third a half sashay
Up to the middle and back that way
Forward again and trail thru
Behind the sides you stand
Forward eight and back to the world
Outside four California swirl
All eight turn alone and ball the jack
The girl in front you box the gnat
Same girl left allemande, etc.

BEND THE LINE TO DIXIE

By Lee Schlange, Affton, Missouri

Head couples bow and swing
Side ladies chain across the ring
One and three cross trail thru
Circle four with the outside two
Head gents break and form two lines
Forward and back, you're doing fine
Inside ladies roll away (to the left)
Forward up and back that way
Bend the line and pass thru

The ladies face for a Dixie chain

On to the next, two ladies chain
Turn 'em around, circle eight
Side gents break and form two lines
Forward eight and back that way
Inside ladies roll away (to the left)
Forward up and back with you
Bend the line and pass thru

Ladies face for a Dixie chain

On to the next, two ladies chain
Turn 'em around and circle eight
One and three right and left thru
Two and four cross trail thru
Corners all left allemande, etc.

Note: Face the middle for a Dixie chain can be used here.

ROLAND'S ROMP

By Roland Onffroy, Boise, Idaho

Head ladies chain across the track—keep 'em
First and third go forward and back
Forward again and one dive in
With an inside out and an outside in
Bow you back and do it again
Swap and swing in the middle of the set
Face the sides
Split that couple come back in
Swing that same little girl again
Face the sides and square thru
Right left right and left you do
Hurry boys and when you're thru
With the lady on the right California swirl
Allemande left the corner girl, etc.

SQUARE THRU BREAK

By Roland Onffroy, Boise, Idaho

Promenade and don't slow down
Head two couples wheel around
Left square thru with the couple you found
Keep on goin', left allemande, etc.

ALL FACE OUT

By Joe Boykin, Phoenix, Arizona

Head two couple swing you do
Side two right and left thru
Heads pass thru, stand facing out
Sides divide, all face out
Forward eight and back with you
Bend the line, pass thru, U turn back
Trail thru here we go
Find your partner, do paso
Partner left, corner right
Partner left, allemande thar
Throw in the clutch around the land
Pass your partner, do a left allemande.

RAYMOND'S SQUARE

By Harry Raymond, Tallahassee, Florida

First and third you cross trail through
Around the outside, around just two
Meet your honey and box the gnat
Face the middle, go forward up and back
Now forward again here's what you do
Face the sides, do a right and left through
Turn her around, and duck back in
Then half sashay and you're gone again
To a right hand star you truck on down
Till you meet your corner with a left hand round
Your pardner right to a right and left grand
A right and left grand around the ring
When you meet your honey give her a swing
Now leave your honey there in the shade
And grab your corner and promenade.

KUZZIN KAPERS

By Chet Held, Portland, Oregon

1st and 3rd finish your swing
Promenade the outside ring
All the way around you two
Two and four do a right and left thru
Then finish it off with a half sashay
One and three you lead to the right of the town
Circle three one full turn around
One and three California twirl
Forward eight and back with your girl
Forward again with a double pass thru
Face the middle do a right and left thru
Same two ladies chain two by two
Forward eight and back with your girl
Pass thru California twirl
Allemande left with the old left hand
Partner right, a right and left grand.

GNATS AND FLEAS

By Herbie Gaudreau, Holbrook, Mass.

First and third go forward and back
Then forward again on the same old track,
pass thru
Separate go around just two
And four in line you stand
Go forward eight and eight fall back
Inside four box the gnat
Box the flea the other way back
Then a left hand star on the inside track
All the way around and don't be late
Find your corner, catch all eight
Turn 'em by the right just half now
Back to the left all the way around
Gents star right across the town
Opposite lady left hand around
Right to the corner pull her by
Swing the next one on the fly
Swing and whirl this little girl
And promenade around the world.
Repeat for heads, then your own break, then
twice for sides.

TAKE A 'LIL SNORT

By Mel Rich, University City, Missouri

First and third you bow and swing
Go up to the middle and back again
Forward again and opposites swing
Face the middle, pass thru
Circle up four like you always do
Go once around with the gay old sport
Now the center couples rip and snort
Pull 'em out to a line or four
Go forward up and back once more
Ends of the line you pass thru
Around just one that's what you do
Across the set you box the gnat
And star by the right in the center of the set
Turn that star you're going to town
Pick up your corner with an arm around
Star promenade around the town
Inside ladies roll away with a half sashay
Star keeps going the same old way
Gals back track the other way back
Meet that same gal coming back
With an allemande left, etc.

APPLE CRATE

By Fred Applegate, San Diego, California

Head ladies chain across with you
Two and four do a right and left thru
First and third lead to the right
Allemande left with the old left hand
Partner right, right and left grand
Meet your darling meet your maid
Take her by the hand and promenade
Promenade but don't slow down
First and third wheel around
Two ladies chain turn 'em around
Pass thru to a new two
Two ladies chain you're not thru yet
Right and left thru then square your set
Heads to the center, half square thru
Right, left, face the outside two
Pass thru, face your partner
Pass thru, face your partner
Allemande left, etc.

FLAPJACK

By Bill Hansen, West Covina, California

Head two couples pass thru
Separate and go around one
Into the middle, California twirl
Split the outside go around one
Down the middle a right and left thru
Box the gnat across from you
Trail thru and go around one
Into the middle, California twirl
Right and left thru with the outside two
Duck to the middle a right and left thru
Same old two California twirl
Right and left thru the outside two
California twirl on the inside set
Right and left thru you're not thru yet
California twirl to the outside two
Right and left thru it's two by two
Allemande left . . .

BUCKSHOT

By Lee Helsel, Sacramento, California

One and three bow and swing
Lead out to the right of the ring
Circle four you're doin' fine
Head gents break and form a line
Forward eight and back with you
Forward again square thru
It's a right, left, right, left you do
Inside four half square thru
It's right and a left then go round one
Circle four a full turn son
Dive thru, pass thru, half square thru the
outside two
Cross trail look for your corner
Allemande left don't step on her, etc.

A BREAK

By Fred Applegate, Lemon Grove, California

Head ladies chain across with you
Two and four do a right and left through
First and third lead to the right
Corner's there, left allemande
Partner right, a right and left grand.

FLYIN' HEELS TWO-STEP

By Madeline and Dan Allen, Larkspur, California

Record: "Flyin' Heels Two-Step," MacGregor #798-B

Position: Semi-closed, facing LOD.

Footwork: Opposite throughout. Directions given for M.

Introduction: Wait two measures.

Measures

1-4 Walk, —, 2, —; Fwd, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —;

In semi-closed pos, starting M's L, walk fwd 2 slow steps (L-R-); Then, in quick time, step L fwd, close R to L, step L bwd, and hold 1 ct; Step bwd 2 slow steps (R-L-); In quick time, step R bwd, close L to R, step R fwd, and hold 1 ct.

5-8 Twirl, —, 2, —; Turn Two-Step; Turn Two-Step; Twirl, —, 2, —;

As M steps fwd, L-R-, W does 1 slow twirl, stepping R-L-, under M's left and her R arm; Assume CLOSED POS and do 2 turning two-steps making 1 complete turn; W twirls as M walks 2 steps fwd in LOD as in Meas 5. End in SEMI-CLOSED POS, facing LOD.

9-16 Walk, —, 2, —; Fwd, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —; Twirl, —, 2, —; Turn Two-Step; Turn Two-Step; Twirl, —, 2, —2;

Instructions same as for measures 1 to 8, but end in OPEN POSITION, inside hands joined, facing LOD.

17-20 Walk, —, 2, —; Step, Close, Step, —; Step/Pivot, —, Step, —; Step, Close, Step, —;

Starting M's L, walk fwd 2 slow steps (L-R) in LOD; Do 1 fwd two-step; Then, step R fwd, pivot (on R) to face RLOD (M turns L; W turns R), step L fwd in RLOD, and hold 1 ct; Do 1 fwd two-step still progressing in RLOD, turning on the third step to face partner, assuming FACING POS, both hands joined, M's bk to COH.

21-24 Side, Close, Side, Brush; Side, Close, Side, Brush; Turn Two-Step; Turn Two-Step;

Starting M's L, along LOD, Step L, close R to L, Step L, brush R past L; starting M's R, along RLOD, step R, close L to R, Step R, brush L past R; Assume CLOSED POS and do 2 turning two-steps progressing in LOD, ending in BANJO POS (R hips adjacent), M facing LOD.

25-28 Banjo Fwd, —, 2, —; Lady to the Side; Turn, —, 2, —; Fwd Two-Step;

In banjo pos, with 2 slow steps, (L-R-) M progresses fwd in LOD (W backs up); Then, while M steps LRL in place, W does a swd two-step (R-close-R) releasing M's R and W's L hands; With 2 slow steps (R-L-) M turns L while W makes 1/2 R-face turn (L-R-) under M's L and her R arm to end in BANJO POS, M facing RLOD and

W facing LOD; do 1 fwd two-step progressing in RLOD (W backing up as before).

29-32 Banjo Fwd, —, 2, —; Lady to the Side; Twirl, —, 2, —; Fwd Two-Step;

Repeat action of Meas. 25-26 progressing in RLOD; Then, while M turns L with two slow steps (R-L-), W makes a full R-face twirl (stepping L-R-) under M's L and her R arm to end in SEMI-CLOSED POS, facing LOD; do 1 fwd two-step, in semi-closed pos, progressing in LOD, starting with inside foot.

Ending—Do four times through—Twirl and Bow.

FACE THAT MAN

By Bill Hansen, West Covina, Calif.

Side ladies chain across the sea
Head gents to the left, line up three
Forward six and back with me
Right end high, left end low
Spin 'em across and let 'em go
Forward six and back you go
Right end high, left end low
Spin 'em across and let 'em go
Lonesome ladies, forward and back
Forward again go 'cross the track
Turn to the left and go around one
Into the middle and turn back
Face that man, do a left allemande

BREAK

By Ken Oburn, Campbell, California

From a grand right and left:
Meet your partner, box the gnat, come back two
Left and right box the gnat
Promenade but don't slow down
One and three wheel around, right and left thru
Turn back, two ladies chain
Turn the gals pass thru, on to the next
Right and left thru turn back, two ladies chain
Face those two, then cross trail
Then allemande left, etc.

ANCHOR SPECIAL

By Fred Travers, San Leandro, California

One and three swing you two
Two and four right and left thru
One and three go forward and back
Forward again and box the gnat
Pass thru and around one
Come into the middle and left hand star
Left hand star you're going to town
Take new corners arm around
Star promenade go two by two
Take a little walk that's what you do
The hub backs out a full turn Joe
Circle to the left around you go
Four little ladies forward and back
Forward again and cross trail
Around one divide the land
Behind those gents you stand
Forward eight and back with you
Forward again and double pass thru
Gents turn back to a left allemande
Partners right, a right and left grand.

SWEETHEART WALTZ

By Art Carty, Birmingham, Michigan

Record: Windsor 7644

Starting Position: Open dance position, inside hands joined, both facing LOD.

Footwork: Opposite footwork throughout, steps described are for the M.

Measures

1-4 Fwd Waltz; Step, Swing, Flare/Turn In; Fwd, Turn, Away; Step, Draw, —;

Start L ft, do one fwd waltz in LOD; step fwd on R ft, swing L ft fwd then flare L ft in a CW arc while pivoting $\frac{1}{2}$ R on R ft, turning in twd partner to end facing RLOD and momentarily joining M's L and W's R hands; step fwd in LOD on L ft, turn away from partner with 2 steps, R-L, M turning $\frac{1}{2}$ R and W turning $\frac{1}{2}$ L, to end facing LOD and taking semi closed pos; step bwd in RLOD on R ft, draw L toe to R instep, hold 1 ct; partners should end Meas. 4 in about same place they started Meas. 1

5-8 Side, Swing, —; Lady Twirls; Bal Bwd, Touch, —; Bal Fwd, Touch, —;

Step to L side twd COH taking open dance pos, swing R ft XIF of L, hold 1 ct; as M gives W a strong starting lead with his R hand, W makes a $1\frac{1}{2}$ L solo twirl with 3 steps, L-R-L, progressing slightly fwd and twd COH to end facing RLOD, while M takes 3 steps almost in place but adjusting pos as needed to receive W in closed dance pos at the end of her twirl, M facing LOD; bal bwd on L ft in RLOD, touch R toe beside R ft, hold 1 ct; bal fwd in LOD on R ft, touch L toe beside R ft, hold 1 ct;

9-12 Waltz (LF); Waltz (open out); Side, Swing, —; Side (pivot to sidecar), Touch, —;

Start fwd on L ft and do 2 L face turning waltzes ending in open dance pos facing LOD; step to L side twd COH on L ft, swing R ft XIF of L, hold 1 ct; W steps to L side on L ft, touches R toe beside L ft and holds 1 ct, as M steps to R side twd W, pivots $\frac{1}{2}$ R face on R ft to take sidecar position facing RLOD, touches L toe beside R ft, holds 1 ct;

13-16 Back, 2, Face; Cross, Fwd, Maneuver; Waltz (FR); Waltz;

M starts L ft and takes 3 steps bwd in LOD, L-R-L, pivoting $\frac{1}{4}$ L on L ft during 3rd step to briefly face partner; steps on R ft XIF of L pivoting $\frac{1}{4}$ L to face LOD while taking banjo pos momentarily, steps fwd on L ft in LOD, steps fwd and diag twd wall on R ft pivoting $\frac{1}{4}$ R in a maneuver to end facing RLOD and taking closed dance pos — while W takes 3 steps fwd in LOD, R-L-R, pivoting $\frac{1}{4}$ L on R ft during 3rd step to briefly face M; steps on L ft XIB of R pivoting $\frac{1}{4}$ L to face RLOD in momentary banjo pos, steps bwd in LOD on R ft pivoting $\frac{1}{4}$ R to face wall, steps on L ft XIF of R pivot-

ing $\frac{1}{4}$ R to face in LOD and takes closed dance pos; start bwd on L ft in RLOD and do 2 R face turning waltzes to end facing LOD in semi-closed position;

17-20 Step, Swing, —; Run, 2, 3; Step, Swing, —; Run, 2, Maneuver;

Step fwd in LOD on L ft, swing R ft fwd, hold 1 ct; start R ft and take 3 running steps fwd in LOD, R-L-R; repeat, with same footwork, except that M maneuvers into closed dance pos facing RLOD at end of the 3 running steps;

21-24 Waltz (RF); Waltz; Waltz Balance (L); Waltz Balance (R);

Start bwd in LOD on L ft and do 2 R face turning waltzes to end with M facing wall; do one waltz balance (equivalent to a back pas de basque) to L side in LOD; do one waltz balance to R side in RLOD ending in semi-closed dance position facing LOD;

25-28 Step- Swing, —; Run, 2, 3; Step, Swing, —; Run, 2, Maneuver;

Repeat action of Meas. 17-20

29-32 Waltz (RF); Waltz; Waltz; Twirl;

Do 3 R face turning waltzes making $1\frac{1}{2}$ turns; W twirls R face under her own R and M's L arms with 3 steps, L-R-L, while M takes 3 steps alongside, R-L-R, ending in open dance position ready to repeat the sequence

Perform entire dance for a total of three times ending with partners acknowledging.

SQUARE THRU BREAK #9

By Fred Applegate, San Diego, California

**Swing on the corner, she's for you
Two and four do a right and left thru
First and third promenade
Around one couple to a line of four
Forward again three-quarter square thru
It's right, left, right, to a left allemande
Partner right, right and left grand.**

THE BOX TRAIL

By Bill Flaitz, Memphis, Tennessee

**One and three you half sashay
Go up to the center and back that way
Forward again and box the gnat
Now cross trail through the other way back
Split the ring, go up the outside
Box the gnat with the one you meet
Stand behind the sides and keep it neat
Forward up eight and back that way
Two and four you half sashay
Now the sides go forward and box the gnat
Right and left through the other way back
Now same couple circle four
Just half around and then no more
Pass through — now all four couples cross trail through
Turn alone and don't stand
Allemande left with your left hand
Partner right and a right left grand, etc.**

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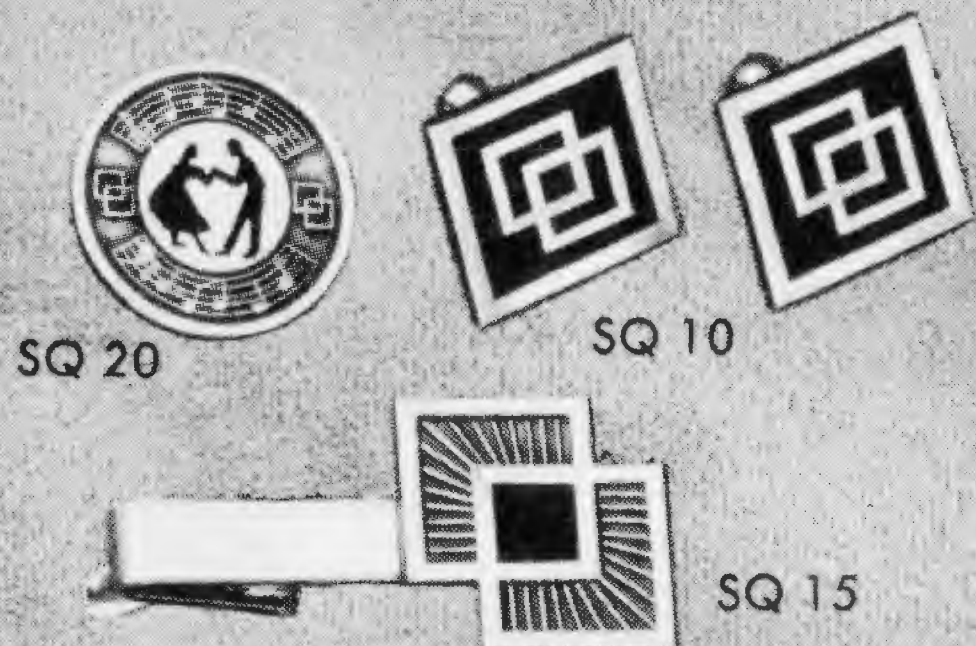
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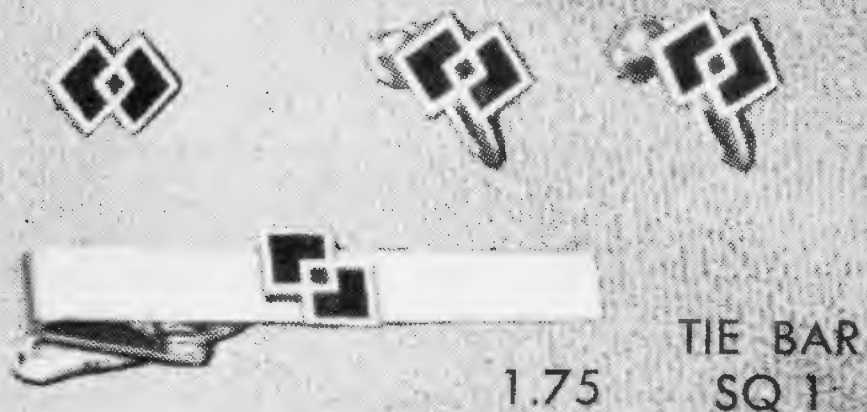
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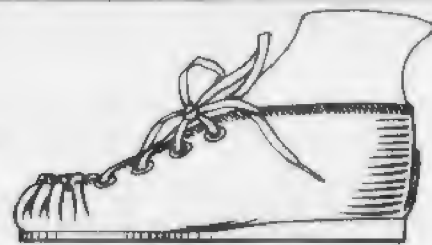
CALENDAR OF SQUARE DANCING EVENTS

Nov. 1-2—Fall Festival, Tuscaloosa, Ala.
Nov. 1-3—7th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
Nov. 2—11th Ann. Okla. State Festival
Mun. Aud., Oklahoma City, Okla.
Nov. 2—Paws & Taws Cornhusker Hoedown
Kearney, Nebr.
Nov. 2—No. Dist. Ill. Callers' Assn. Festival
Peotone, Ill.
Nov. 2—Fall Jamboree
Coliseum, Houston, Texas
Nov. 3—A-Square-D Fall Festival Dance
Palladium, Hollywood, Calif.
Nov. 8—Jersey Shore Promenaders Guest Caller
Dance, Howell Twp. Schl., Howell Twp., N.J.
Nov. 9—2nd Ann. Richmond Festival
Arena, Richmond, Va.
Nov. 9—Southern Dist. Okla. Festival
City Audit., Ardmore, Okla.
Nov. 9—Annual Southwest Festival
Memorial Audit., Dallas, Texas
Nov. 9—Folk Dance Institute
Gage Park Audit., Chicago, Ill.
Nov. 10—R.D.T.A. Fall Round Dance Festival
Civic Audit., Glendale, Calif.

(Continued on next page)

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(Calendar, Continued)

- Nov. 11—Veterans' Day Bonus Dance
Edwards' Park Pav., Madison, Wis.
Nov. 16—S.W. Okla. District Festival
FFA Bldg., Elk City, Okla.
Nov. 16—2nd Dist. A-Square-D Caravan Dance
Parker Dam, Colorado River, Ariz.
Nov. 30—9th Ann. East Texas Festival, Jaycee
Bldg., Gregg Co. Fair Grnds., Longview, Tex.
Nov. 30—North Central Okla. Dist. Festival
OSU Stud. Union Bldg., Stillwater, Okla.
Jan. 17-18, 1958—10th Ann. So. Ariz. Festival
Tucson, Arizona

JAMBOREE IN MONTANA

The first Montana State Jamboree was a lulu and generated much stimulus for the furtherance of square dancing in that state. Some 343 dancers overflowed the two halls provided at the Glacier Park Hotel. The picnics, "firesides", "no-host" dinner at the Dude Ranch, will be long-remembered by those attending, as will the special spark lent by the Canadian callers and dancers who came south of the border to join in. Lots of people worked hard to make this Jamboree a really gratifying experience.

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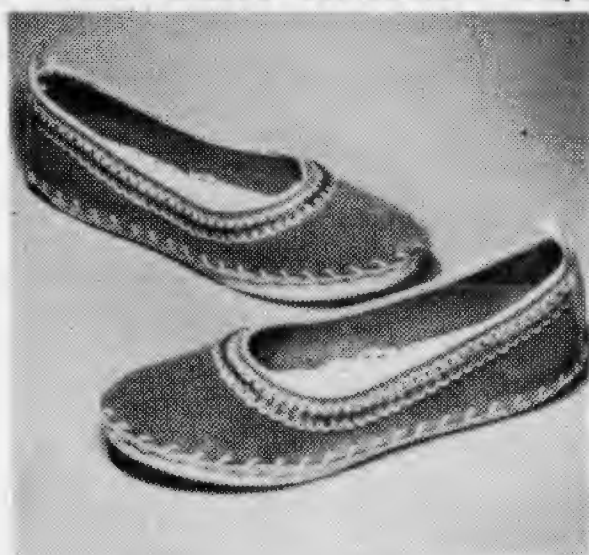
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OKLAHOMA STATE FESTIVAL

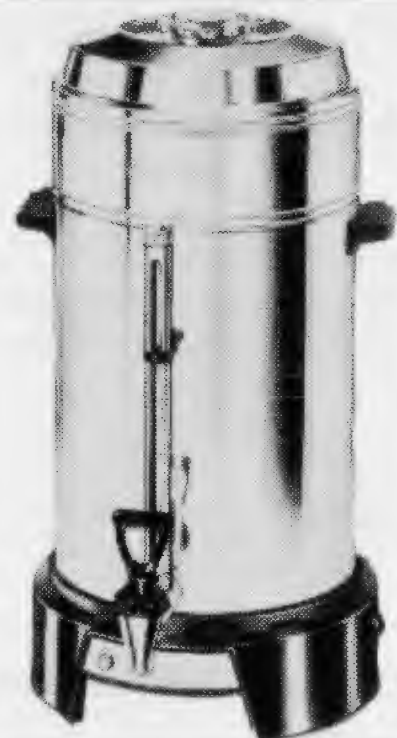
The 11th Annual Oklahoma State Square Dance Festival will be an all-day event of November 2 in the air-conditioned Oklahoma City Municipal Auditorium. Art Cosgrove, State Federation president, is serving as Festival Chairman. Nationally known callers to be featured on the program are: Harper Smith and Red Warrick from Texas, Glynn Byrns from Arkansas and Dave Chambers from Nebraska. Round dance instruction will be by the Pete Petermans, Texas; and the Sparky Adams', California. The morning session will open with a free coffee and donut reception at 9 A.M. This will be followed thru-out the day by; a contra-waltz quadrille clinic; round dance and square dance clinics; club and caller discussions; and three simultaneous dances beginning at 7:45 P.M. These will be held in the Main Auditorium and Zebra Room, with round dancing in the Mirror Room.

GEMS FROM THE OTHER PUBLICATIONS

(Open Squares, Pasadena, California, September, 1957):

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DEALERS NOW HAVE THE NEW "AMERICAN ROUND DANCE HANDBOOK"
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GENTLEMEN'S CHOICE

Or — What the Men Are Wearing Square Dancing

SQUARE dance fashions change subtly over the years, the men's perhaps less than the ladies', but all of them tending towards more comfort in dancing, streamlining in appearance and care and the introduction of interesting

new gimmicks.

To get an exact knowledge of what the men are buying to wear for square dancing, we queried square dance specialty shops all over the country and the answers go like this:

SHIRTS:

Rayon and cotton are top choices, with cotton the prime favorite material, in plain white, plaids and prints. Dacron-cotton combinations are well-liked but not yet readily available.

TIES:

The "gambler" tie is still 'way out in front, with the "western" tie — the kind that is worn with a slide — second. For dress-up occasions, sequined clip-on "gamblers" or those of fancy metallic braids are considered smart and attractive.

BELTS:

Is there any other kind but the tooled leather? Not for square dancers, apparently. But these are coming out in gay colors now.

TROUSERS:

Top seller here is gabardine, wool or rayon. Next, patterned wool, all in frontier cut, of course. Dacron combined with wool is just entering the picture, is deemed very practical and attractive but is hard to find. A new "yoke back" is being featured on some trousers; others have the snaps left off the front pockets.

BOOTS:

The fancy, high-top boot and the low-cut "promenader" are just about neck and neck (or ankle and ankle) in popularity. Brightly colored boots in yellow, turquoise, crimson, are being sold in volume in some sections. Regular dance shoes such as Capezio makes are popular, especially with round dance enthusiasts.

JEWELRY:

Very well-liked right now are the collar points in silver, some engraved, some with designs in copper or set with semi-precious stones. These are strictly "dress" items. Fancy tie slides and silver belt buckles in many shapes and sizes are standard favorites.

To enlarge upon the idea of colored belts for square dancing, combinations like the following
(Continued on next page)

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Square and Round Dance Records classified alphabetically so that you can select the records you want right now. Albums, Stationery, Dancing Slippers, P. A. Systems, Books, Record Cases — plus many other items. Send for FREE copy today.



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(Gentlemen's Choice, Continued)

are being sold in one California shop; brown pants and shirt with turquoise tie and belt; black pants and shirt with white tie, belt and buttons. Striking, but not gaudy.

Fancy vests make vivid plumage for the male square dancer. These are made to order in elegant materials — velvets, brocades and the like and usually sport fancy buttons, besides.

The trend seems to be still farther away from heavy, hard-to-clean gabardine shirts with elaborate embroidery and towards fine washable materials cut well. The newer dancers are apt to buy the fancier shirts, which fits their new enthusiasm for square dancing; the "older" square dancers buy more plain or tailored shirts.

Although this is one opportunity for usually sombrely clad men to be gay in their dress, one merchandiser thinks that men usually display poor taste in their choices and that this, in turn, discourages others in his community to follow suit and really dress the part for square dancing.

One shopkeeper said frankly, when asked how he thought square dance men were dressing these days, "Just exactly like their wives tell them to!" Ah, well. . . .

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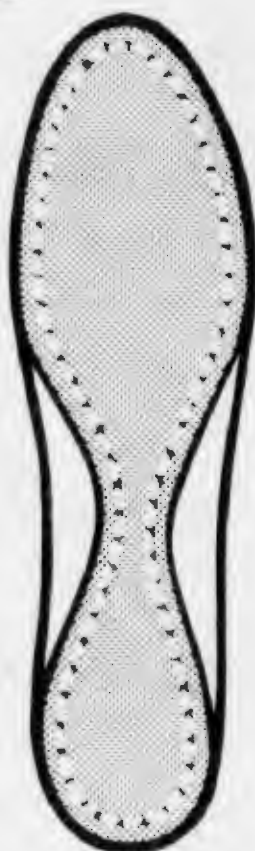
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A. DUCK ENTERTAINS

That's the way her letterheads read — A. Duck. She's really Annetta Duck and she's one of the grand ladies of square dancing, who resides in Long Beach, California. Periodically, Annetta entertains her square dance friends at Allen Center, the Navy Officers' Club on Terminal Island, as her late husband, George, was a Navy man. This year the party took place on September 12 and started off with a steak dinner in the beautiful tropical room at the Center. This was followed by dancing under the moon on the patio outside, overlooking the Pacific, to "Brownie" Brown's exuberant calling. Some 160 guests were present.

FIESTA DE LA CUADRILLA

Beautiful Balboa Park in San Diego, Calif., will welcome dancers at the annual Fiesta de la Cuadrilla on Nov. 1-3. This park, site of the National Convention in 1956, will be remembered as having many fine halls for dancing fun. Well-known callers and musicians will make this affair one of the most outstanding of the season. Registration is being handled by Jim Thrailkill, 5142 Brighton Ave., San Diego 7.

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The Bullfighter Tie pictured here is but one of many Square Dance Ties we have. \$2.00 is the cost of this extra long, clip on tie. Also sold are Jeweled Westerners at \$2.00 each (striking metallic designs against colors of red, white, royal or black) and Bolo Tie Sets at \$3.50 include nickel-silver Collar Points and Tie Slides with woven leather strand. Wonderful gifts!

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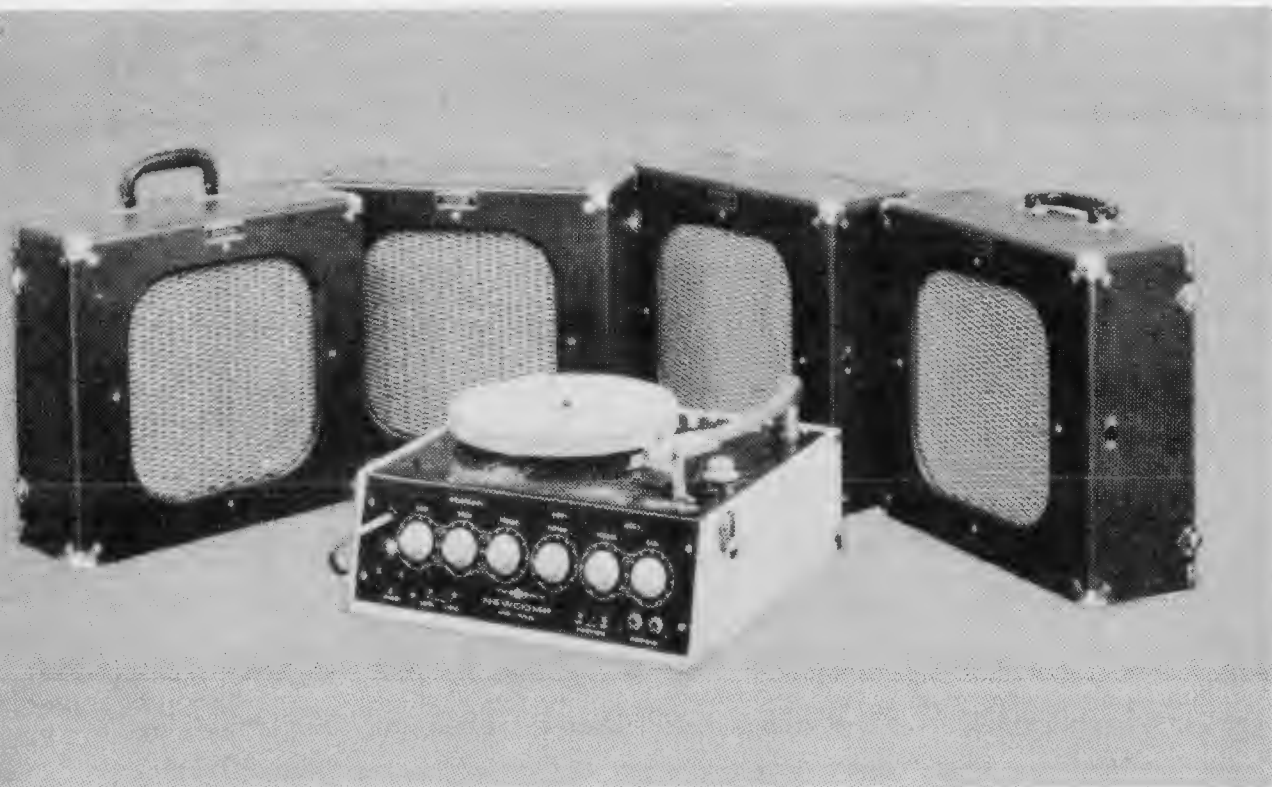
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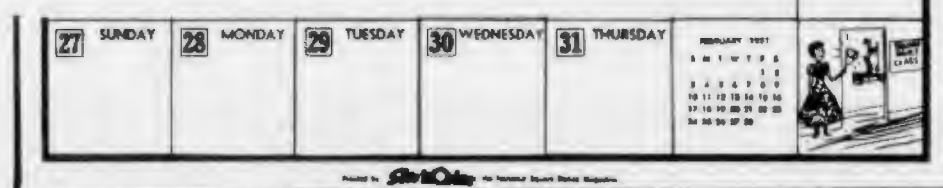
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rude shock when his hand lands on a lady's bare back.

The caller is in a position to help on this situation, especially when he is working with new dancers. Many callers make their announcements on "no liquor, plenty of deodos and chloryphil" the first night and let their own attire set the pattern for the floor. No beat-up jeans, for instance. And the caller's wife is in a wonderful spot to demonstrate acceptable attire for the ladies. It isn't that square dance attire must be elaborate — but just remember the other guy and dress with courtesy in mind.



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A-SQUARE-D GENERAL MEETING

Representatives of 102 of the 180-plus clubs belonging to Associated Square Dancers met in Los Angeles at Normandie Playground for a General Meeting on September 15. President Bob Lambert was in charge. Directors of the 5 Districts of the association gave their reports of activities within their own bailiwicks and the following other items came in for consideration: a new regular square dance column appearing in Valley Times, a San Fernando Valley newspaper; the nine new clubs recently admitted to the association; a history of the

association presented for the newer representatives and to refresh the memories of the old-timers; a resume of what the publicity director is doing; announcements of 43 new beginner classes starting this fall; a discussion of the insurance program for square dancers; a report on the St. Louis Convention and the association's Catalina Holiday; and introductions of workers in the association who have spent many hours in the furtherance of the square dance activity thru the association. The meeting was followed by a pot-luck dinner and dancing to 24 callers, Wayne Donhoff, M.C.

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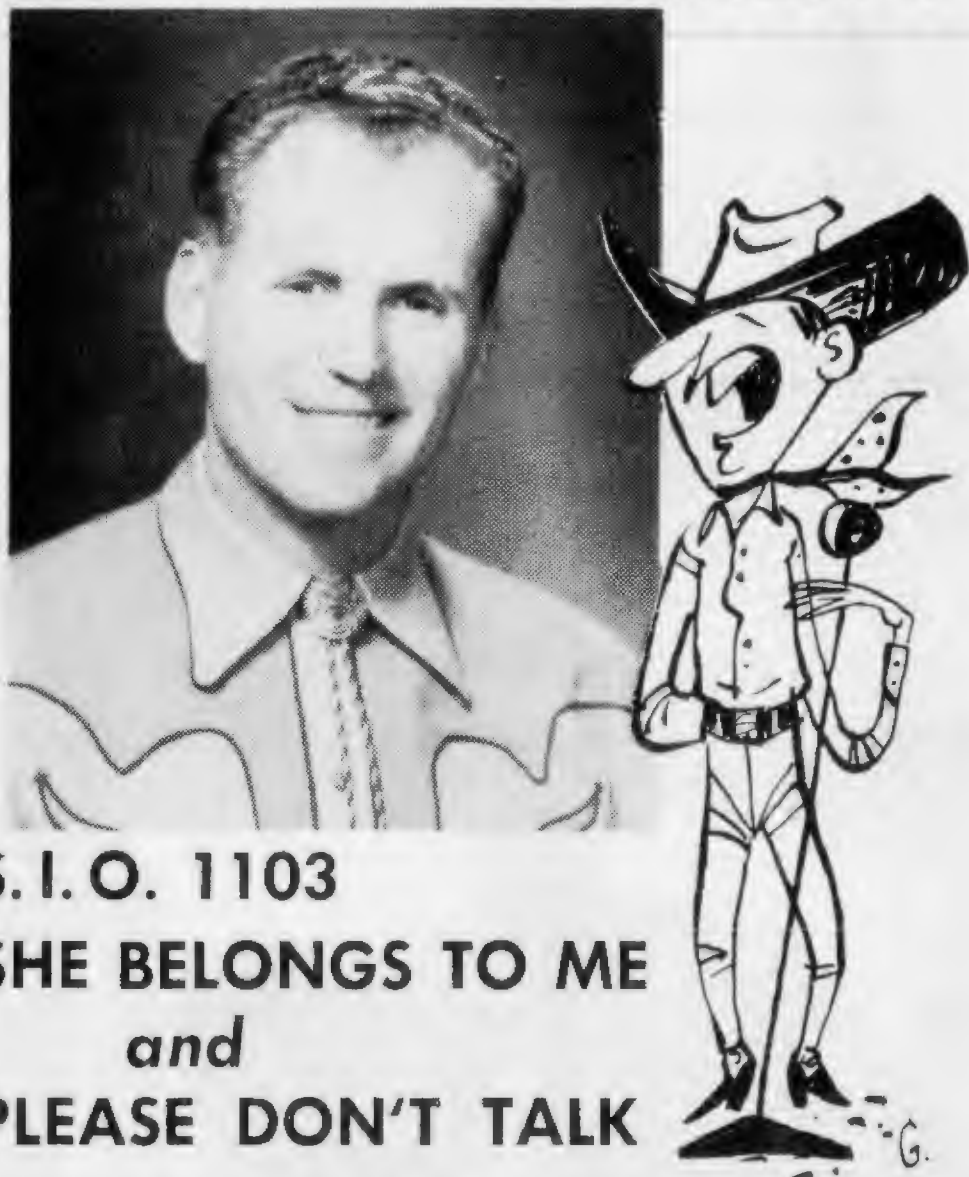
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LETTERS (Continued)

Dear Editor,

It is indeed a pleasure to speak for the square dancers of Europe and express our deep humility and sincere appreciation of the greatest recognition of square dancers everywhere: Sets in Order Foundation's award of the Silver Spur to Harold and Thelma Deane.

We feel that the award was most appropriate because Harold and Thelma have done so much to encourage the leadership that is developing all around us.

Let us not forget, however, that an award of this type honors all the square dance pioneers of the movement in Europe, and that many were instrumental in its early organization and development. Col. "Van" Van Devort, Mr. Fred Weber, Lt. Grover White, Mr. Lou Taylor were some of the others who were very active in the early "ground work" that brought the European square dance picture into focus.

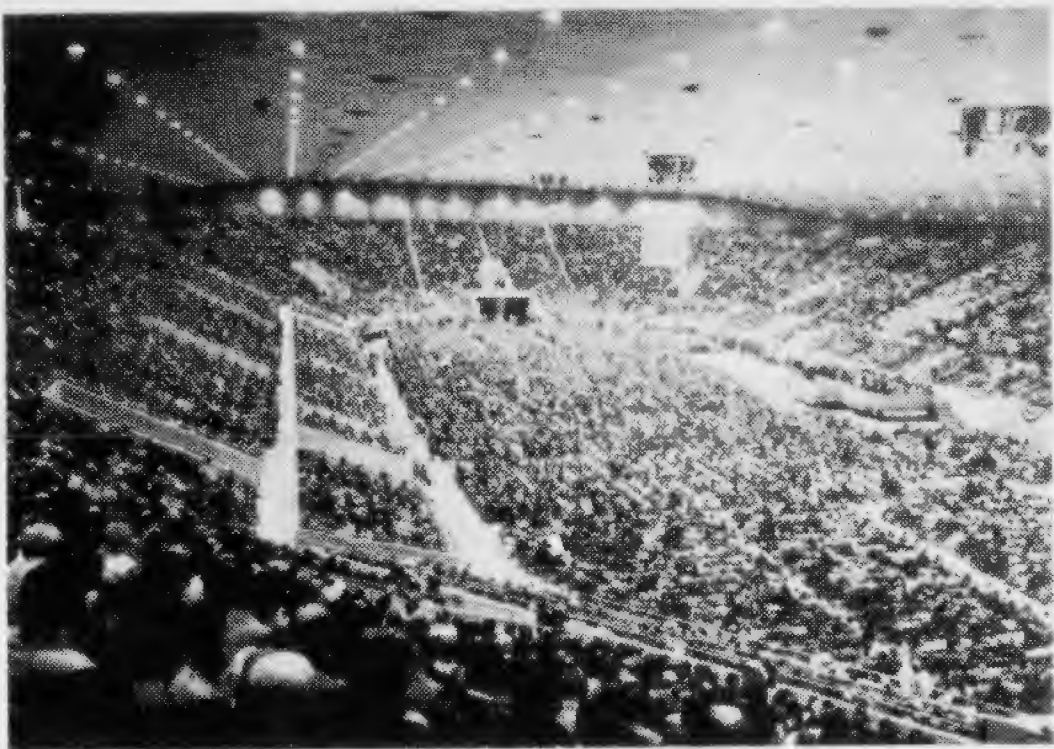
We, as European square dancers, feel that you are recognizing and honoring all of these people in presenting the "Spur" to Harold and Thelma.

Sincerely,
Bill Brockett
Retiring Pres. European Assn. of
American Square Dance Clubs.
Ramstein, Germany

DID YOU KNOW THAT . . .

Ralph and Eve Maxhimer of round dance renown are also proud grandparents? Their first granddaughter was born to their daughter, Javerne and her husband, in August. Name of the new little dancer? Melodie, of course.

A new phrase has been coined for the lexicon of square dancing? It's Hot Potato. The girls are using that term to describe — natch — their pantalettes or sissy britches!



KENTUCKY'S THE STATE IN '58

And here is an interior view of the main hall of the Louisville Coliseum at the Kentucky Exposition Center, site of the 7th National Square Dance Convention. When seats are removed from the arena, there will be 33,640 square feet of space for dancing. Seats will be available for 14,600 dancers and spectators. In addition there are many other halls for clinics, panels and dancing.

Ed Colin, New Albany, Indiana, has been named General Chairman for the 7th National Convention which will take place on June 19-21, 1958. All mail to the Convention should be sent to: 7th National Square Dance Convention, Box 1533, Louisville 1, Kentucky.

NEW NATIONAL DIRECTORY

You've been waiting for it and here it is. On November 15, the new National Directory of Callers and Teachers will be out with an up-to-the-minute listing of the names, addresses and telephone numbers of these folks all across the nation. Send \$1.50 for your copy to National Directory, 5808 Lansdowne St., St. Louis 9, Mo.



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By Pearl Kell, Los Angeles, Calif.

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See-Saw, Arch and a Wrong Way Thar.
Box the Flea, Balance and Dixie Chain,
Cross Trail Thru, without any strain.
California Twirl and Circle to the Right,
Do-Pas-O, without taking all night.
Allemande and with a partner swing,
Duck and Dive and Go Around the Ring.
Box the Gnat, Weave and Half Sashay,
If not for my partner, I'd go the wrong way!

SQUARE DANCE MARRIAGE

Dave Haskell and Kay Heldoorn of Downey, California, eloped to Las Vegas on September 1 and were married at the Little White Chapel by Rev. C. H. Whiteside. The couple, who met square dancing, honeymooned throughout Northern California and Nevada, with time out for a couple of square dances en route. Mrs. Haskell is the daughter of the William Heldoorns; the groom has been busy in the square dance picture since 1947, teaching and calling.

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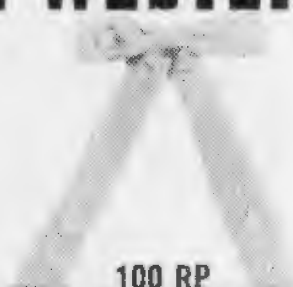
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REGULAR SQUARE DANCE COLUMN

The Falls News of Cuyahoga Falls, Ohio, near Akron, now carries a regular weekly column of square dance news written by one of the local dancers, Bud Boden. Entitled, "Strictly for Squares", the column carries items of interest to all square dancers in the area.

This seems an ideal method of getting square dance news out and the more newspaper editors who can be convinced of this, the better for square dancing in any given area. A great deal of square dancing takes place in the su-

burban areas surrounding large cities. It is difficult to get big-city papers to devote much space to square dance news. Small-town papers, on the other hand, are usually eager to get material to fill their space. Dancers in the Akron environs can subscribe to the Falls News at about \$1.00 a year, just about the going price for all such weekly sheets.

Dancers in other locales who may have problems of communication might follow through on just such a project with the result of a more unified square dance effort locally.

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OREGON FEDERATION

With the fall season, new officers of the Oregon State Federation were installed and launched into square dance plans for the area. Officers are: President, Rusty Tiedeman, Jewell; Vice Presidents, Lyle Bennett, Eugene and Pete White, Portland; Treasurer, Bob Thompson, Eugene; Recording Secretary, Joanne Kettner, Beaverton; Corresponding Secretary, Jo Kinkade, Tillamook; Membership Chairman, Hess Hesselgesser, Roseburg.

Retiring President Wayne Puckett and his taw, Georgia, were given the title of Goodwill Ambassadors and made life members of the executive board. Next year's State Festival will be held in Eugene with the Emerald Empire Council sponsoring. Plans are already under way for this affair, which will take place in late summer, 1958.

September 21st marked the forming of another area council soon to become a part of the Oregon Federation. This was in the Klamath Falls area, where 6 clubs met to set up a constitution and by-laws. Pro-tem council president is Gene Stroub of Klamath Falls.

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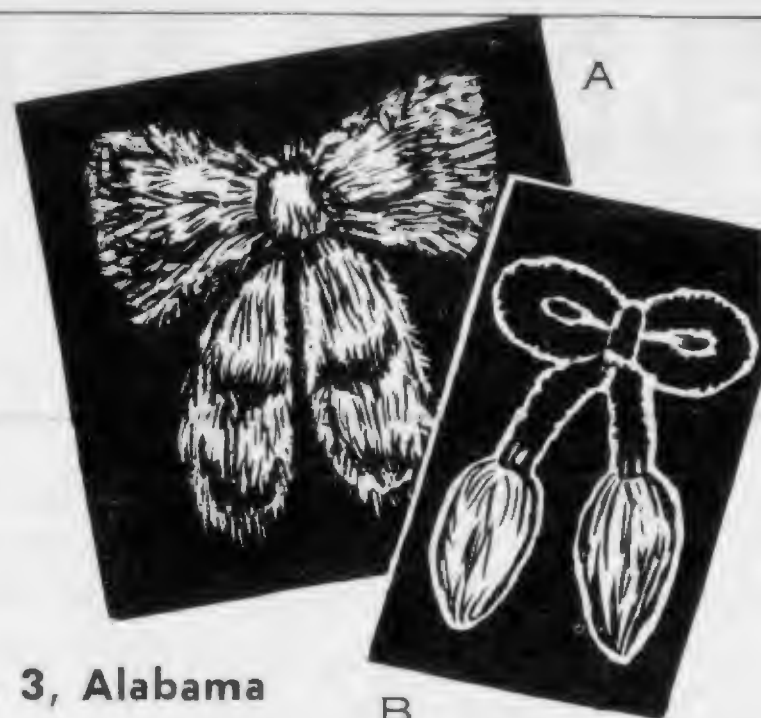
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SOUTH COAST ELECTS

South Coast Association, located in the Long Beach area of California, recently elected officers as follows: President, John Whisenant; Vice-Presidents, Lloyd Harbison and Fred Adam; Secretary, Kathy Shapiro and Treasurer, Vince Kerfoot. It is interesting to note that installing officers at the September 22 installation were presidents of two neighboring associations, Jimmy Muckleroy of Western Association; Bob Lambert, Associated Square Dancers.

On October 2, several hundreds of members

of the South Coast Association danced by invitation for the 39th National Recreation Congress convening in Long Beach, at Vessel's Los Alamitos Ranch. Theme of this particular evening's entertainment for the recreation delegates was a Western Rancho Roundup and besides the square dancing, there were rope twirling, trick riding, even square dancing on horseback! The square dance portion of the program lasted for 30 minutes and Bob Van Antwerp and other members of the Long Beach Recreation Dept. were on the calling roster.

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PLEATS PREFERRED

By Grace S. Wagner, Phoenix, Ariz.

IT is easy to pleat the popular squaw skirts at home with little or no ironing. For those who do not have commercial pleating service available or who wish to save the expense, "do it yourself" pleating will secure the desired effect.

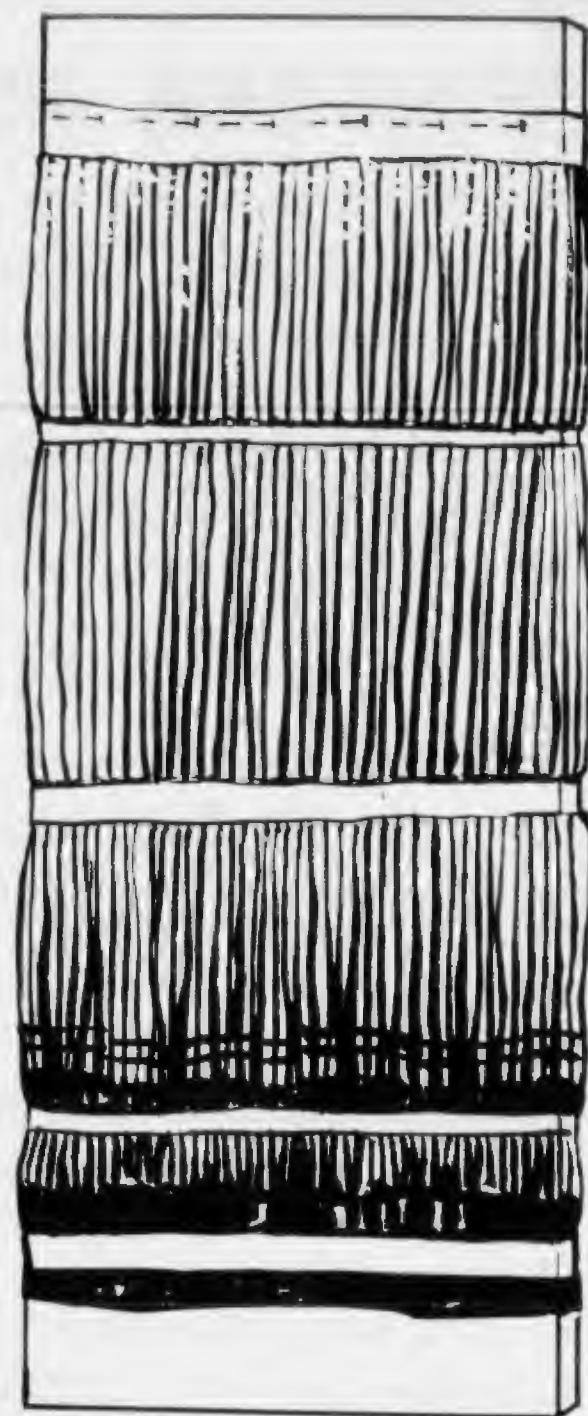
The board method gives the best results with the least time and effort. It is the favorite method of those who have tried many ways. All you need is the board, pins, some ties or elastic and the skirt which has been laundered and starched lightly but not dried. Sit in a comfortable chair while you work at a table of convenient height with a moisture proof top, or just protect your lap with a piece of plastic.

The board should be a little longer than the skirt length and wide enough so that the waist band can be fastened around it. An average size is 38" to 40" long and 12" to 15" wide. A piece of plywood, an old table leaf or any smooth board no more than $\frac{3}{4}$ " thick is satisfactory. Cover both sides of the board with a piece of old sheet or other material. Pin or sew the material to hold it in place. Next, tear five strips of cloth 1½" wide and about a yard long or make five bands of inch-wide elastic to fit snugly around the board. Get out your box of pins and you are ready to start.

Pin the skirt band into the cloth just below the top edge of the board. (Yes, the board is inside of the skirt.) Use the strips of cloth or elastic to hold the skirt at the top of each tier and at the lower edge. Straighten the skirt so that the fullness falls in lengthwise folds. Place the board on a table or on your lap, using a piece of plastic to protect from dampness.

Start pleating at one edge of the board and at the bottom of the skirt, running the pleats up thru the second tier and to the waist band. One-inch pleats are a good size but they may be smaller. The elastic or strips of cloth tied around the board will hold the pleats in place as you form them. Straighten and pull down on the skirt as the pleats pile up. The pleats will stand on edge and be very close together. You will wonder if you can pleat all of the material into the small space, especially if the skirt is the usual 8 yards around the bottom. Stick to it and you will soon be half thru.

Diagram of
Skirt on
pleating board



Turn the board over and start on the second half. Pleat, pull, straighten — form the pleat at the top of the lower tier and on up to the waist band; pleat, pull, straighten, push — again and again. Push the pleats over, pull down on the skirt — pleat, straighten, pull, push — and you are thru.

Place the board in the shade where it will catch any stray breeze. It will take until next day to dry so bring it into the house and leave the skirt in place overnight. Hang the skirt on the line by the band if it isn't completely dry when removed from the board. Press with an iron only where the pleats go around the edge of the board.

If the material dries out before you are thru, just spray on some water to moisten it and go on pleating. Be prepared to spend an hour at the task the first time you try it. With practice you will be able to finish in half the time. It all depends on how fast your fingers fly and how many times the telephone or door bells ring.

You will be proud of those pleats when you wear your colorful squaw dress and they will stay in until time for another tubbing. It will be fun to tell others how you did it — eight yards of pleats.

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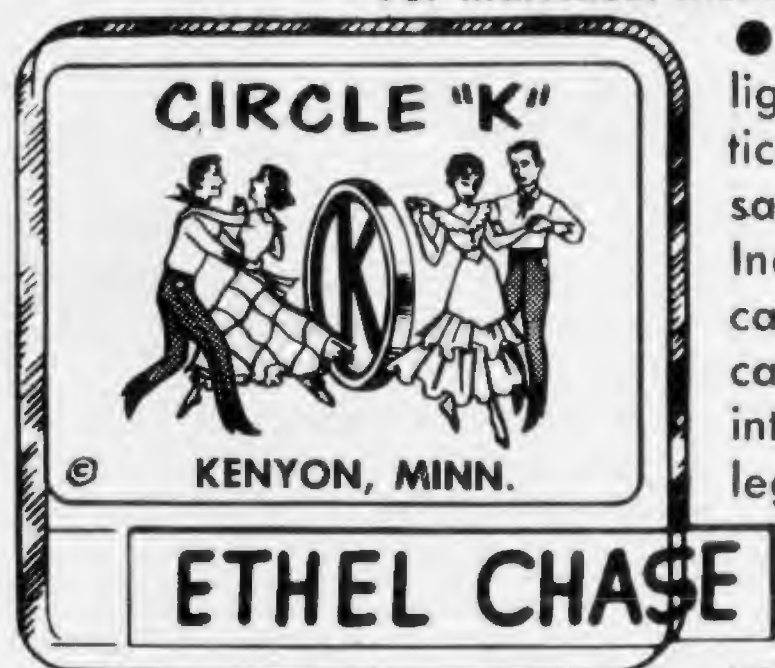
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Long Island Promenade, September 1957,
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DRESS PATTERN NUMBERS

One of the hardest things for square dance seamstresses to find is commercial patterns which will lend themselves to square dance dressmaking. We have word from the front that McCall's Patterns #2164 (this has an over-skirt); 4184; and 4229 are good, and are available at this writing.

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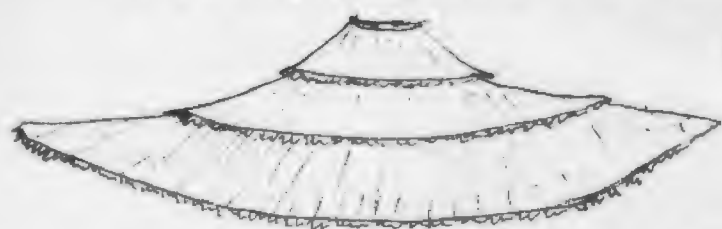
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JIM YORK APPRECIATION DANCES

The wide popularity and personal esteem in which Jim and Jeanne York were held was attested to by the push which generated two Jim York Appreciation Dances in September. The first was held in the Municipal Auditorium, Oakland, California, on September 8, with Lee Helsel as M.C. and a roster of excellent local callers donating their services. More than 100 squares attended this dance. On September 29, Sunny Hills Barn, Fullerton, California, was the scene of the second such dance with Arnie

Kronenberger as M.C. and more topnotch callers appearing gratuitously. On this occasion Jack Barbour donated the services of himself and his musicians; Ed Smith generously contributed the use of the barn. At these two dances, upwards of \$6500.00 was cleared, which was turned over to Jeanne York. Individuals and clubs across the land contributed to the Appreciation Fund, notably those in the Akron, Ohio, area, once again pointing out that square dancers are wonderful.

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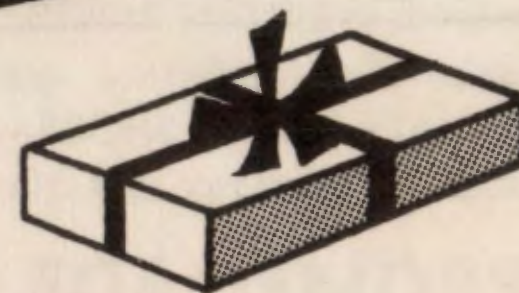
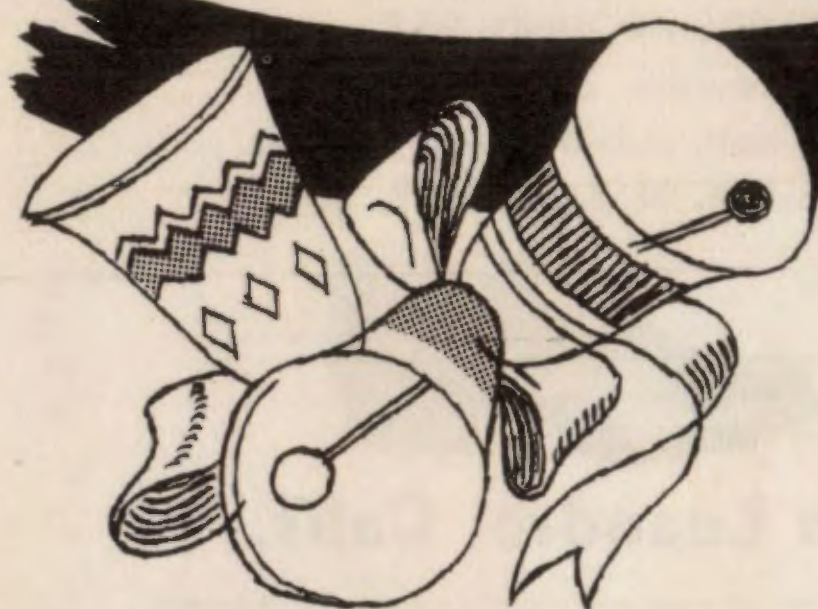
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Elastic-topped briefs in crisp white percale. Trimmed with ruffled eyelet embroidery and beaded with gay ribbon. Small, medium, large. **530-U.....3.98***

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Inset-hugging elastic gore, stitched vamp. Leather sole, 1 1/2" leather heel, rubber capped. Reinforced steel arch. Sizes 6 to 12. (Because of elastic gore **width B** fits A, B, and narrow C; **width D** fits C, D, E.)

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Handpainted design with sequins. Red, green, brown, black, white. **362-M.....1.95**

Tie (not pictured), similar, unpainted.

361-M.....1.25

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Petal-soft glove leather professional ballerinas, without heels, wedges or hard soles. Black or white, pleated toe or full-length sole styles. Send outline of foot made while standing and state street shoe size. (Slippers which don't fit may be exchanged if returned unworn within 10 days together with 35c remailing postage.) **5.95***

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F. NYLON HALF SLIP

6 tiers of nylon mesh screen that never needs ironing, each tier banded with nylon ribbon. White, red, black. Small, medium, large. **250-U.....8.98***

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4 color square dance design and patter.

8 1/4" x 6" - 18 printed sheets, 8 unprinted sheets and envelopes **89c***

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Crease resistant rayon and nylon suiting in "gambler stripes" of grey and black. Tapered legs. State waist measurement. **600-H.....9.95***

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K



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Square Dance Square

SUMMERLAND 2, CALIF.



Square Dance Square

SUMMERLAND 2. CALIF.



This is the Southern California Round Dance Teachers' choice for Round of the Month of Nov. for Square Dancers

LAUGHING DANCERS

By Julie and Bert Passerello, Long Beach, California

Record: Sunny Hills AC 130-SO

Position: Open, inside hands joined

Footwork: Opp. throughout, Directions for M. W uses lots of skirtwork throughout.

Intro: Wait 2 meas. On 3-4 bal apart; bal to face; Swinging joined hands fwd & bk.

PART A 1-4 Roll Away, 2; 3, 4 (Dip); Roll In, 2; 3, 4; (face)

Starting L ft swinging joined hands fwd, turn out and away from partner M L face W R 1 full turn L, R; L, prog LOD rejoin inside hands & swing them fwd stepping fwd on R ft with slight dip on ct 4 leaving L ft in bk; Step bk on L bringing joined hands through turning in twd partner 1 full turn R face L, R; L, R; twd RLOD. End FACING POS inside hands joined.

5-8 Two-Step Face to Face; Back To Back; Face To Face; Step/Step, Step/ —;

Take 3 Two-steps fwd in LOD swinging joined hands bwd; fwd; bwd; end facing and take 3 steps in place R/L, R/—;

9-16 Repeat Meas 1-8 End FACING, M's bk to COH

PART B 17-20 Back Away, 2; 3, 4; Together, 2; 3, 4 (Clap);

Take 4 gliding steps L, R; L, R backing away from partner body bent slightly fwd; then take 4 steps fwd twd partner on ct 2 & 3 bring arms fwd & up & on ct 4 clip own hands over head;

21-24 Pas de Basque L; Pas de Basque R; Two-Step Twirl; Two-Step Twirl;

In BUTTERFLY POS hands above head pdb L; pdb R; (in bk) then M takes a two-step L; two-step R; in place as W does a spot twirl R face 1 full turn in 2 two-steps (or 6 steps) under her R and M's L hands.

25-32 Repeat Meas 17-24 end FACING POS, M's bk to COH, W slightly to his L. Lead hands joined, M's L W's R.

PART C 33-36 Cross Under, 2; 3, Face; Cross Back, 2; 3, Face;

Change places in 4 gliding steps L R L R W crossing under her R M's L Making ½ R face turn; change hands to M's R W's L, cross back to place W making ½ L face turn ending in CLOSED POS; (W crosses in front of M both times moving in LOD).

37-40 Two-Step Turn; Two-Step Turn; Two-Step Twirl; Two-Step Twirl;

In closed pos take 2 CW turning two-steps: as W does 1 R face twirl in 2 two-steps (or 6 steps) under her R & M's L hands, M follows with 2 two-steps. End FACING POS.

41-48 Repeat Meas. 33-40.

Dance entire Dance through 3 times. If used as mixer, move diag bwd away from partner to R on Meas 19, come diag fwd to new partner on meas 20. Repeat on Meas. 27-28.



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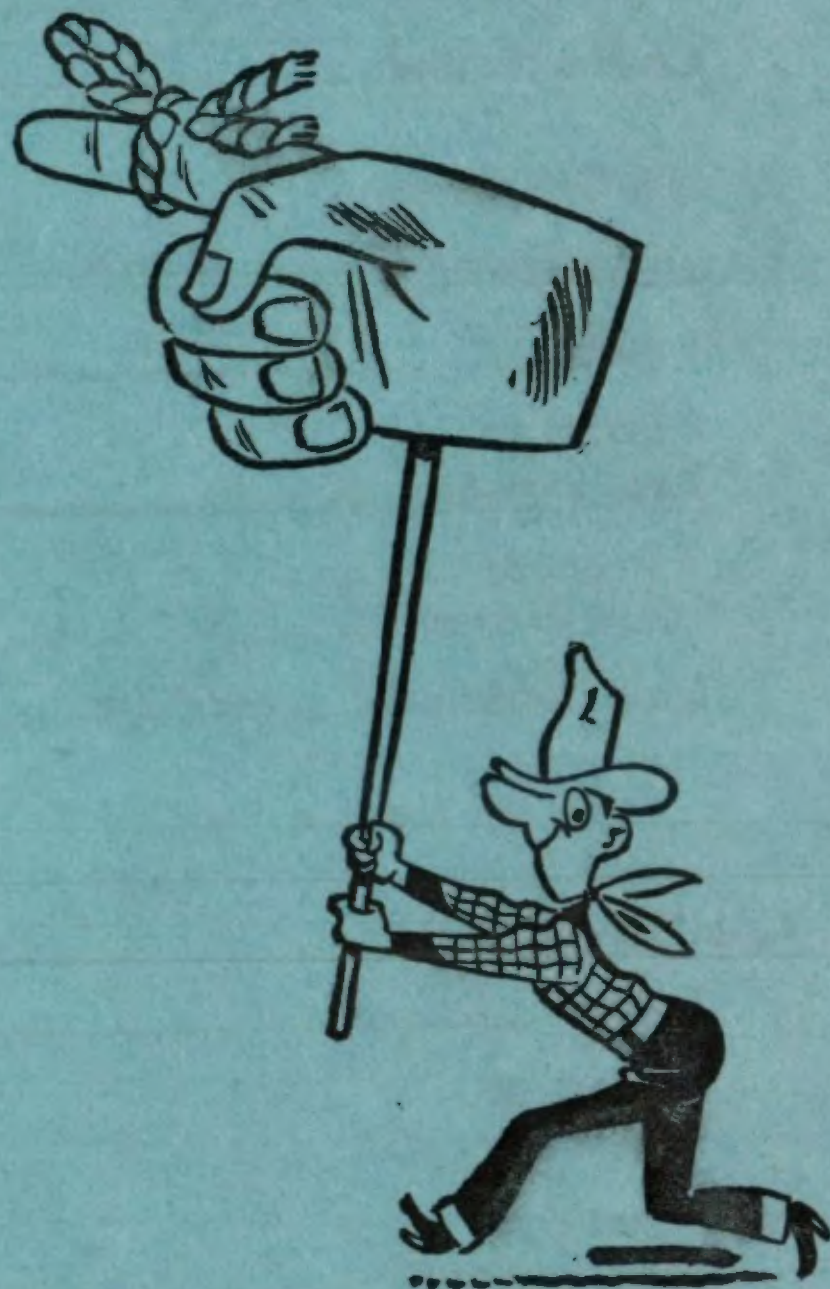
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